

University of Alberta Library



0 1620 3430775 9

15th Anniversary Edition

penguin eggs



of monsters and men

altan

fy sainte-marie

cannon giddens

tyson

ML
5
P46
no.66
2015

MUSIC

lord huron
maggie bell

Issue No. 66 Summer 2015 \$5.99

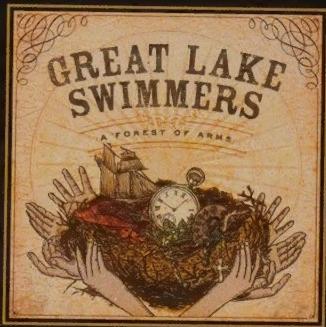


0 61399 73060 2

GR KE SWIMMERS



Ex LIBRIS
UNIVERSITATIS
ALBERTENSIS



NEW ALBUM
A FOREST OF ARMS
AVAILABLE APRIL 21

hmv iTunes



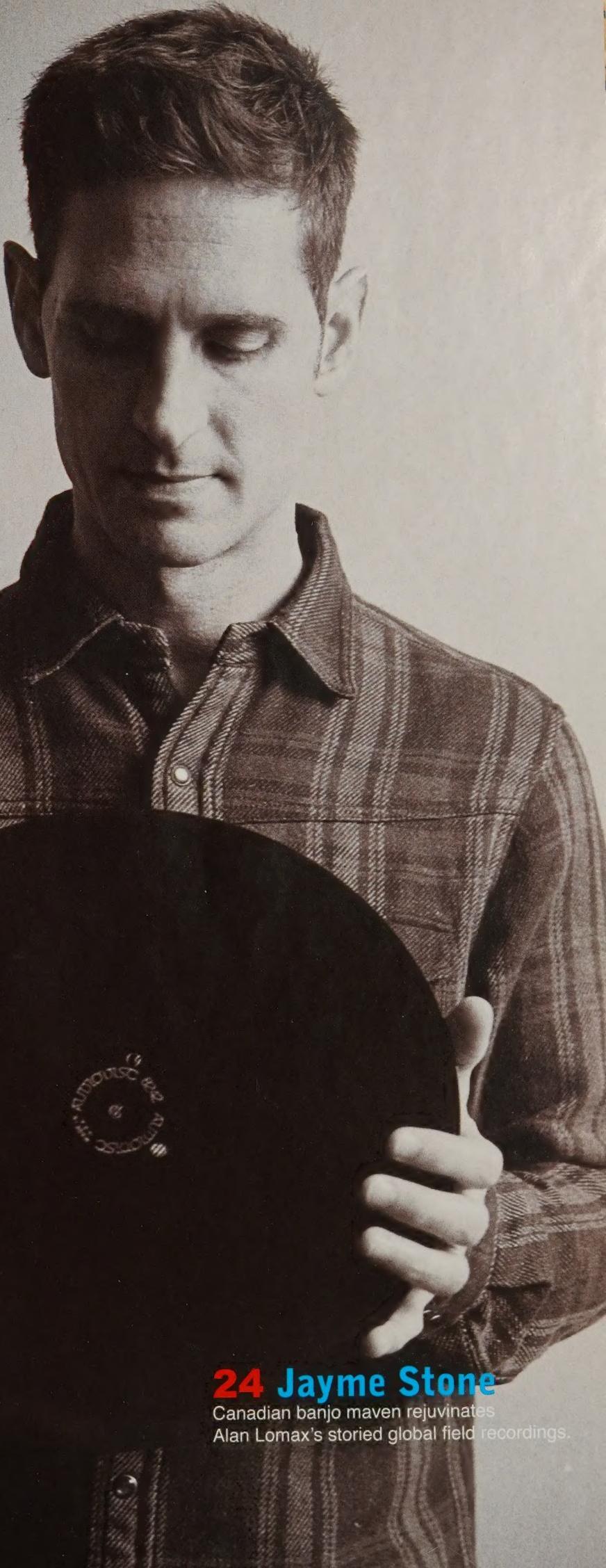
greatlakeswimmers.com



Cover Story

42 Of Monsters And Men

Their triumphant début, *My Head Is An Animal*, drew from spooky Icelandic folklore. With a remarkable new album set for release, the new darlings of indie folk now appear all grown up and ready to create songs about real life rather than fairy tales.



Features

20 Altan

From County Donegal in Ireland, this brilliant band of Gaels explore their roots in Nashville.

22 The Good Lovelies

Propelled by impeccable harmonies, the Toronto trio take a bolder and darker approach to their aptly titled new disc, *Burn The Plan*.

26 Irish Mythen

Her reputation continues to flourish due to a big voice and a hugely entertaining live show.

28 Native North America

Fifteen years in the making, this internationally lauded compilation owes its existence to a fiercely dedicated Vancouver disc jockey.

30 Rhiannon Giddens

The Carolina Chocolate Drop pays tribute to some of America's greatest female singers.

32 Jean-François Berthiaume

The renaissance percussionist from Réveillons! and Galant tu perds explains the intricacies of a traditional dance caller in Québec.

34 Lord Huron

Los Angles-based alt-folk combo pay homage to latter-day westerns and vintage pulp fiction.

36 Ian Tyson

Almost singlehandedly, he put western back in country. His new recording, "music for grownups", has a touch of magic, he reckons.

38 Katie Baggs

After motherhood, Newfoundland's musical mainstay releases a wonderful second album.

40 Maggie Bell

One of the great, great voices of British blues rock continues to raise hell.

24 Jayme Stone

Canadian banjo maven rejuvenates Alan Lomax's storied global field recordings.



GALLAGHER
PARK

AMELIA CURRAN * AMOS GARRETT AND THE FESTIVAL HOUSE BAND * ANGUS & JULIA STONE * ASHLEY MACISAAC * AURELIO

THE BARR BROTHERS * BASSEKOU KOUYATE AND NGONI BA * BEAR'S DEN * BILL BOURNE * BOMBINO * BRANDEN GATES * BRANDI CARLILE

BRIAN MCNEIL * CALVIN VOLLRATH * CHUCK BRODSKY * COIG * DANNY MICHEL * THE DUHKS * EDDIE BERMAN

EDWARD SHARPE AND THE MAGNETIC ZEROS * ELIZA GILKYSON * EMMANUEL JAL * THE FAIRFIELD FOUR * FRAZEE FORD * GEOFF MULDUR * GOOD FOR GRAPES * GREGORY ALAN ISAKOV

HANGGAI * HARRY MANX * THE HEARTS * HELEN BLUM & HAROLD HAUGAARD * I DRAW SLOW * JENN GRANT * JENNY LEWIS * JERRY DOUGLAS PRESENTS THE EARLS OF LEICESTER

JOHN SMITH * LAURA MARLING * LE VENT DU NORD * LEO BUD WELCH * LES HAY BABIES * LETTS * LORD HURON * LUCIUS * LYNCHED * MAKANA * MATT ANDERSEN

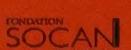
THE MCCRARY SISTERS * MIKE FARRIS * THE MILK CARTON KIDS * MONICA HELDAL * NATHANIEL RATELIFF AND THE NIGHT SWEATS * OF MONSTERS AND MEN * OLD MAN LUEDECKE

THE ONCE * OSCAR LOPEZ * OYSTERBAND * REUBEN AND THE DARK * RICHARD THOMPSON * ROSS AINSLIE & JARLATH HENDERSON * SARA WATKINS, SARAH JAROSZ, AOIFE O'DONOVAN

SCHOOL OF SONG (THE DOLL SISTERS, ELLA COYES, ERIN KAY WITH KEN STEAD, MORIN ZAMAN AND POST SCRIPT) * SI KAHN * SINÉAD O'CONNOR * SLOCAN RAMBLERS * TINARIWEN

AUGUST 6-9
2015

FOR TICKETS: TICKETMASTER 1.855.985.5000 TICKETMASTER.CA
FOR INFORMATION: 780.429.1899



The Westin
EDMONTON

Alberta
Lottery Fund

95.7 CRUZ

Edmonton
Community
Foundation

EARTH!

EDMONTON
JOURNAL

Brookfield
Residential

Big Rock
Brewery

Alberta
Foundation
for the
Arts

ckua
radioweb

Vision Creative Inc.

Regular Content

6

Editorial

Roddy Campbell contemplates 15 years manning the barricades at *Penguin Eggs*.

7

Long Player

The Record That Changed My Life:
Stephen Fearing recaptures all the wonder
of John Martyn's *Solid Air*.

8

Charts

The best-selling recordings in a variety of national stores, plus the most-played albums on key Canadian radio stations.

10

Swansongs

Penguin Eggs pays tribute to John Renbourn, Ron Casat, and Samuel Charters

12

A Quick Word...

with playwright Ken Cameron...whose latest production, *Dear Johnny Deere*, was inspired by the songs of Fred Eaglesmith.

14

Introducing

Anna & Elizabeth, Charlie Parr, La Chasse-balcon, Kate Weekes and Whitney Rose.

48

Buffy Sainte-Marie

talks about blacklists, pixels, musical dyslexia, and her fabulous new album in *The Penguin Eggs Interview*.

52

Contest

Win one of 15 copies of Jayme Stone's seriously impressive *The Lomax Project*.

54

Reviews

Le Vent du Nord: *Tête*
"Dark and heavy stuff, no question, but lightened by the always excellent musicianship and sets of tunes."

90

En français

Jean-François Berthiaume et La Chasse-balcon.

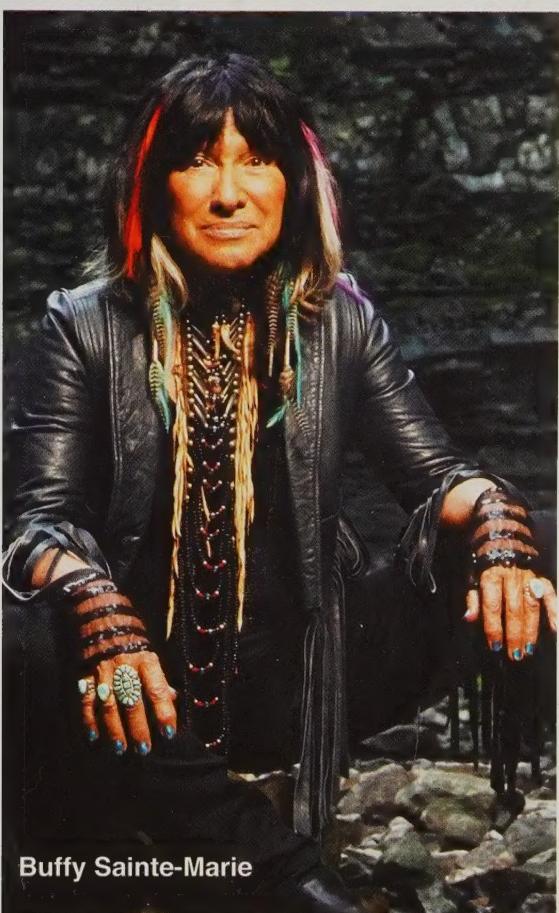
94

A Point of View

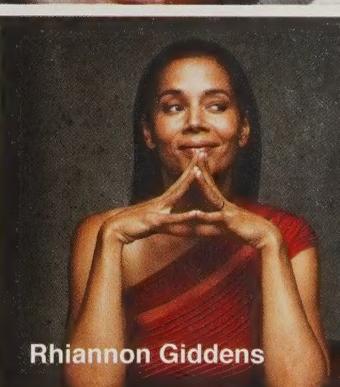
James Keelaghan reflects on a dear friend and his unflagging community spirit.



Altan



Buffy Sainte-Marie



Rhiannon Giddens



Ian Tyson



The Good Lovelies



Charlie Parr

penguin eggs

The Folk, Roots and World Music Magazine
Issue No. 66 Summer, 2015

Issn: 73060205

10942 - 80 Avenue, Edmonton, Alberta
Canada, T6G 0R1

Tel: (780) 433-8287

Fax: (780) 437-4603

www.penguineggs.ca

e-mail: penguineggs@shaw.ca

Editor: Roddy Campbell

Managing Editor: Annemarie Hamilton

Production: Doug Swanson

Penguin Eggs welcomes news, features and photos, but cannot accept responsibility for any unsolicited material. Please check with the editor prior to submitting any articles or artwork. We publish four times a year: Summer (June), Autumn (September), Winter (December) and Spring (March).

All text is copyrighted and may not be reproduced without prior permission. However, reviews can be duplicated for publicity purposes without consent. While we take all possible care to ensure that all content is truthful, we cannot be held liable if found otherwise.

This magazine takes its name from Nic Jones's wonderful album *Penguin Eggs* — a collection of mainly traditional British folk songs revitalized with extraordinary flair and ingenuity. Released in Britain in 1980, it has grown into a source of inspiration for such diverse artists as Bob Dylan, Warren Zevon and Kate Rusby.

Nic, sadly, suffered horrific injuries in a car crash in 1982 and has never fully recovered. In 2012, however, he finally made an emotional comeback, performing at several events throughout the summer. His care and respect shown for the tradition and prudence to recognize the merits of innovation made *Penguin Eggs* such an outrageously fine recording. It's available through Topic Records. This magazine strives to reiterate its spirit.

Penguin Eggs magazine is published and printed in Canada and acknowledges the generous financial support from the Alberta Foundation for the Arts. We also acknowledge the financial support of the Government of Canada through Canada Heritage and the Canada Periodical Fund (CPF) distributed through the Canada Council for the Arts.

Canada

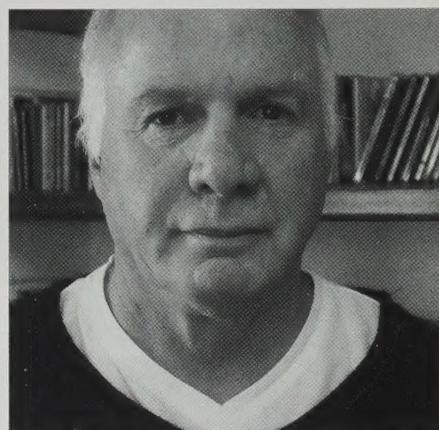


Conseil des arts
du Canada Canada Council
for the Arts



Alberta
Foundation
for the
Arts

Editorial



Penguin Eggs celebrates a landmark 15 years as a magazine with this current issue. While not quite the impressive longevity of *fRoots* or *Living Blues*, it's still a fair old innings all the same. And, as with most independent, self-financed adventures, it's one that has brought its fair share of frustrations, challenges, and undeniable rewards.

Obviously, the evolution of the Internet and its wonderful, instantly available resources played a key role in the development of this magazine. And yet, ironically, the declining interest in specialty magazines—*No Depression*, *Dirty Linen*, *Sing Out!*, for example—is often directly attributed to the popularity of the Internet. There are other mitigating factors, of course: production values, an aging readership, declining advertising, but that's a discussion for another day.

Part of the problem certainly lies with the Internet users who insist on complimentary access to not only magazines but also newspapers, books, music, movies... Their mentality is similar to the '60s hippy ethos that all music should be free. Over to you on that one, Live Nation.

Penguin Eggs does offer an electronic version of the magazine online for a modest fee. The response, to be honest, has been less than enthusiastic. But it's a familiar tale with other publications. The editor of *fRoots* reported recently that its electronic

edition had more subscribers than *Vogue* in Britain but that still only amounted to a few hundred patrons.

Possibly it's an age thing, but for the life of me I can't understand how anyone can relax reading a magazine on a screen not much bigger than a box of matches. And try settling into a nice warm bath with a Kindle.

Of course, the Internet is awash with musical innuendo, much of it brief, self-indulgent or recycled. But this is where the likes of *Penguin Eggs* can take smug comfort in its broader endeavours. The proof, I think, clearly lies within these pages.

From the outset, I've aggressively courted knowledgeable, gifted, active, insightful writers of both genders. Take Colin Irwin, for example, who wrote the marvelous cover story. Colin has spent almost 40 years refining his craft. His interviews with the likes of Van Morrison and Bonnie Raitt run in some of the most reputable publications in the world. And his piece on *Of Monsters And Men* is persuasively perceptive, sensitive, humorous, and ultimately a brilliant read.

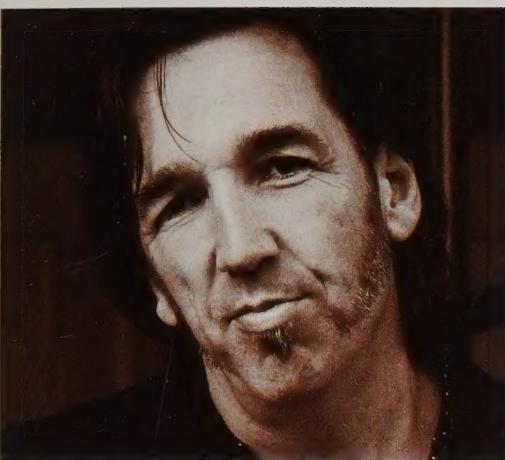
Bruce Mason spent hours with Buffy Sainte-Marie and Kevin Howes to write two fabulous pieces on indigenous musicians and their indomitable spirit. Alan Kellogg drew on all his vast experience to cleverly engage a normally truculent Ian Tyson in order to write his revelatory feature. And singer-songwriters Stephen Fearing and James Keelaghan provide a rare personal insight into the music and people who moulded their formative years. Such commitment and trust isn't created on a fleeting blog. It's built through years of critical support, professionalism and conviction.

To all the writers, musicians, business associates, family and friends who helped contribute to this magazine during the past 15 years, and to our many dear readers, without whom there really would be no point, a sincere and grateful thank you.

– Roddy Campbell

The Record That Changed My Life

Stephen Fearing



Stephen Fearing pays homage to John Martyn's captivating, mysterious album, *Solid Air*.

So it's July 1979, school's out forever. I'm a 17-year-old living in Dublin and about to spend my summer on the lam. My lodestar was the guitar, which I mostly played in the safety of my bedroom, plumbing the depths of Gordon Lightfoot's *Greatest Hits*, and Willie P. Bennett's *Hobo's Taunt*. I distinctly remember turning on the *The Old Grey Whistle Test* after dinner and stumbling across a solo performer percussively grooving on a beat-up acoustic through (what I later learned was) an Echoplex tape-delay. Remember, this was the era of slick, television-savvy bands, whose image and posturing seemed more important than their music. But here was this bearded, scruffy man playing one acoustic guitar jury-rigged with electric pickups through an amplifier and creating intricate chords, rhythms and textures and captivating a sizeable audience. Suddenly the acoustic guitar seemed modern, powerful, and complex. From that brief television appearance, the song *May You Never* haunted me for a full year before I found out the mystery man was John Martyn.

Fast forward to 1980, I'm living in Minnesota working as a dishwasher and gigging three nights a week. Flipping through the racks at the local vinyl shop, I came across *Solid Air*. The cover sold me immediately, though I didn't twig to whom the artist was until I got back to the apartment, dropped the needle and there was that voice, that guitar sound and eventually that song *May You Never*. I was gobsmacked, so far away from Dublin, finally a name and a thread to connect all those dots. I felt...homesick, alone, and all grown up.

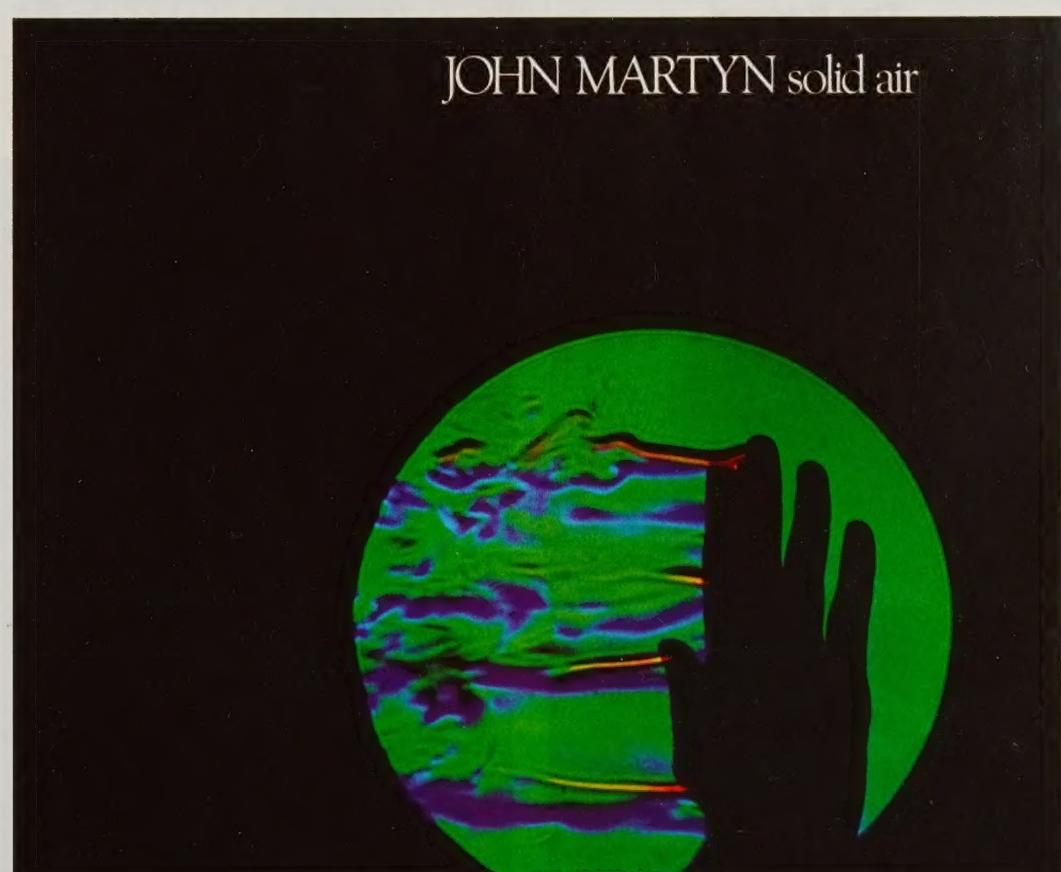
Solid Air (1973) opens with a dreamy double bass, acoustic guitar, vibraphone, and cock-

tail-kit jazz drums... "You've been taking your time / And you've been living on solid air / You've been walking the line / And you've been living on solid air / I don't know what's going on inside / but I can tell you that it's hard to hide / when you're living on solid air". I later learned this song was written for Nick Drake, Martyn's close friend. Drake was someone plagued and doomed by severe depression. Taken at face value, *Solid Air* is a mysterious song full of sadness, understanding, and surprisingly (in the face of Martyn's reputation as a hard man) great compassion—"I know you, I love you, I will be your friend, I will follow you anywhere". This paradox of the sentimental brawler with the heart of gold – the struggle between good and evil – seems to be at the heart of the album and maybe even John Martyn.

Over The Hill, furthers this incongruity. An upbeat, acoustic, jangling song with mandolin, acoustic guitar, and double bass, the song is all about leaving behind a lover, drugs, and hard living and going home to make amends: "I'm going away to leave you / going to leave you in disgrace / got nothing in my favour but the wind in my face... I've been worried about my babies / been worried about my wife / just one place for a man to be when he's worried about his life / I'm going home, hey hey hey over the hill". Three songs in is the high point for me (and a song I've recorded and sung live many times). *Don't Want To Know* is musically

a return to the jazzy vibe of the title track but breaks open in the second verse to a harder, rocking sound complete with drums, electric piano, bass, and plunky acoustic. Martyn, as always, stretches the vowels and consonants: "I don't wanna know about evil / I only wanna know about love". Again, he is caught between light and dark, which leads right into the fourth cut, Martyn's re-working of Skip James's *Devil Got My Woman* retitled as *I'd Rather Be The Devil*. Echoplexed and fuzzed acoustic guitar opens the track before the drums clavinet, bass, etc. come roaring in. "I'd rather be the devil / than I would be my woman's man... The woman I love / she's evil all the time" ... leading into a full-on jam between the bass and Martyn's acoustic. *Solid Air* is all about struggle, tension, and release, through brilliant and often-undecipherable lyrics, jazz improvisation, and a sweet acoustic gentleness that seems to speak of a longing for peace all the way from somewhere very far out on a dark road; heady stuff for a green Canadian-Irish boy making his way into the world and his music.

Sadly, I never got to see John Martyn live before he finally succumbed to the many years of hard living. The list of players on this seminal record, is a Who's Who of the players I've crossed paths with and followed down their own musical roads—Richard Thompson, Danny Thompson, Simon Nichol, Dave Mattacks... This record opened so many doors for me.



less is more.

a new album by
Gordie Tentrees



less is more.

Gordie Tentrees

"These songs are
flawlessly built"

Canadian Beats

"A poetic ring of truth"
Kerry Doole

"John Prine of the Yukon"
The Record

Available on **iTunes**

worldwide release May 26th

IS

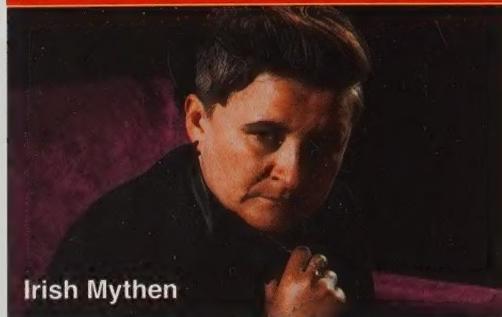
www.tentrees.ca

stingray top 10

1. Amelia Curran
They Promised You Mercy (Six Shooter)
2. Sin And Swoon
Did I Turn The Oven Off? (Independent)
3. The Sweet Lowdown
Chasing The Sun (Independent)
4. Steph Cameron
Sad-Eyed Lonesome Lady (Pheromone)
5. Pharis & Jason Romero
A Wonderer I'll Stay (Lula Records)
6. Gabrielle Papillon
he Tempest Of Old (Sonic Union)
7. Anaïs Mitchell
Xoa (Righteous Babe Records)
8. Oh Susanna
Namedropper (Sonic Union)
9. Jayme Stone
The Lomax Project (Borealis)
10. Lynne Hanson
River of Sand (Independent)

Based on the most-played folk and roots discs played nationally on Stingray Music (formerly Galaxie Radio) throughout February, March and April, 2015.

irish mythen's all-time top 10



Irish Mythen

Leonard Cohen
Songs of Leonard Cohen (Columbia)

The Dubliners
It's the Dubliners (Hallmark)

Dick Gaughan
Handful of Earth (Topic)

Luke Kelly
The Collection (Outlet)

Melanie
Candles in the Rain (Buddha)

Christy Moore
Ride On (WEA)

Phil Ochs
Live at Newport (Vanguard)

Stan Rogers
From Fresh Waters (Fogarty's Cove Music)

Pete Seeger
God Bless The Grass (Columbia)

Stockton's Wing
Light in the Western Sky (Tara)

Irish Mythen latest release, Irish Mythen, is available at www.irishmythen.com. Our feature on Irish runs on page 26.

fred's records top 5

1. Fortunate Ones
Bliss (Independent)
2. The Once
Departures (Nettwerk)
3. Amelia Curran
They Promised You Mercy (Six Shooter)
4. Katie Baggs
Wonderful Strange (Independent)
5. Hey Rosetta!
Second Sight (Warner Music)

Based on album sales for February, March and April, 2014-15 at Freds Records, 198 Duckworth Street, St. John's, NL, A1C 1G5



Sin And Swoon

wfmfms top 10

1. Sufjan Stevens
Carrie & Lowell (Asthmatic Kitty)
2. The Bros Landreth
Let it Lie (Slate Creek Records)
3. Father John Misty
I Love You, Honeybear (Sub Pop)
4. Whitehorse
Leave No Bridge Unburned (Six Shooter)
5. D'Angelo and the Vanguard
Black Messiah (RCA)
6. Iron & Wine
Archive Series Vol 1 (Black Cricket)
7. Martin Sexton
Mixtape of the Open Road (Kitchen Table)
8. Steve Earle & The Dukes
Terraplane (New West)
9. Shakey Graves
And The War Came (Dualtone)
10. Big Dave McLean
Faded But Not Gone (Black Hen)

Based on album sales for February, March and April, 2015, at the Winnipeg Folk Music Festival's Music Store, 203-Bannatyne Ave., Winnipeg, MB, R3B 3P2

highlife top 10

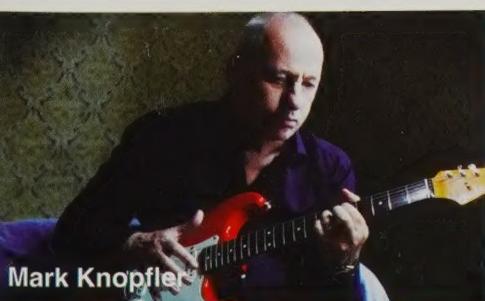
1. Alabama Shakes
Sound & Color (ATO)
2. Frazey Ford
Indian Ocean (Nettwerk)
3. Buena Vista Social Club
Lost And Found (World Circuit)
4. Pops Staples
Don't Lose This (ANTI)
5. Whitehorse
Leave No Bridge Unburned (Six Shooter)
6. Steve Earle & The Dukes
Terraplane (New West)
7. Dawn Pemberton
Say Somethin' (Do Right)
8. Dan Mangan & Blacksmith
Club Meds (Arts & Crafts)
9. The Gloaming
The Gloaming (Justin Time)
10. Stephen Nikleva
Square Moon (Northern Electric)

Based on album sales for February, March and April, 2015, at Highlife Records, 1317 Commercial Drive, Vancouver, BC, V5L 3X5

permanent records top 10

1. Mark Knopfler
Tracker (Verve)
2. Steve Earle & The Dukes
Terraplane (New West)
3. Colleen Brown
Direction (Northern Gateway Kickline)
4. Dan Mangan & Blacksmith
Club Meds (Arts & Crafts)
5. Billie Zizi
Gun Metal Dress (Billiezizi)
6. Pal Joey
Lucky Pennies (Scorpioeventysix)
7. Whitehorse
Leave No Bridge Unburned (Six Shooter)
8. Brian Wilson
No Pier Pressure (Capitol)
9. Brandi Carlile
The Firewatcher's Daughter (ATO)
10. Ron Sexsmith
Popular Problems (Columbia)

Based on album sales for February, March and April 2015, at Permanent Records, 8126 Gaway Blvd. Edmonton, AB, T6E 4B1



Mark Knopfler



sillons top 10

1. Tire Le Coyote
Panorama (La Tribu/DEP)
2. Bia
Navegar (DEP)
3. Fred Pellerin
Plus tard qu'en pense (Tempête/DEP)
4. Sufjan Stevens
Carrie & Lowell (Asthmatic Kitty)
5. Anouar Brahem
Souvenance (Universal)
6. Harry Manx
20 Strings and the Truth (Dog My Cat Records)
7. Florent Vollant
Puamuna (Instinct/DEP)
8. Leonard Cohen
Popular Problems (Columbia)
9. Chloé Sainte-Marie
À la croisée des silences (Distribution Select)
10. Dom La Nena
Soyo (Six Degrees)

Based on album sales for February, March and April 2015, at Sillons, 1149 Avenue Cartier, Quebec, QC, G1R 2S9.

soundscapes top 10

1. Sufjan Stevens
Carrie & Lowell (Asthmatic Kitty)
2. Bob Dylan
Shadows In The Night (Columbia)
3. Father John Misty
I Love You, Honeybear (Sub Pop)
4. Joel Plaskett
The Park Avenue Sobriety Test (Universal)
5. Whitehorse
Leave No Bridge Unburned (Six Shooter)
6. Courtney Barnett
Sometimes I Sit And Think And Sometimes I Just Sit (Sony)
7. Tobias Jesso, Jr.
Goon (Arts & Crafts)
8. Hayden
Hey Love (Arts & Crafts)
9. Ron Sexsmith
Popular Problems (Columbia)
10. Various Artists
Ciao Bella! Italian Girl Singers Of The 1960s (Acc)

Based on album sales for February, March and April 2015, at Soundscape, 572 College Street, Toronto, On, M6G 1B3

ckua top 20

1. Whitehorse
Leave No Bridge Unburned (Six Shooter)
2. Colleen Brown
Direction (Northern Gateway Kickline)
3. Punch Brothers
The Phosphorescent Blues (Nonesuch)
4. Colin James
Hearts On Fire (Universal)
5. Brandi Carlile
The Firewatcher's Daughter (ATO)
6. Great Lake Swimmers
A Forest Of Arms (Nettwerk)
7. Pops Staples
Don't Lose This (ANTI)
8. The Decemberists I
What A Terrible World, What A Beautiful World (Capitol)
9. Rhiannon Giddens
Tomorrow Is My Turn (Nonesuch)
10. The Lone Below
Then Came The Morning (Descendant Records)
11. Amelia Curran
They Promised You Mercy (Six Shooter)
12. Calexico
Edge Of The Sun (ANTI)
13. Hayden
Hey Love (Arts & Crafts)
14. Bettye LaVette
Worthy (Cherry Red)
15. Death Cab for Cutie
Kintsugi (Atlantic)
16. Ron Sexsmith
Popular Problems (Columbia)
17. Laura Marling
Short Movie (Ribbon Music)
18. Leaf Rapids
Lucky Stars (Black Hen)
19. Mark Knopfler
Tracker (Verve)
20. Pharis & Jason Romero
A Wanderer I'll Stay (Lula Records)

Based on the most-played folk, roots and world music on CKUA radio, www.ckua.org, throughout February, March and April, 2015.



Pops Staples

SWANSONGS



John Renbourn

John Renbourn, who intricately expanded the musical possibilities of the acoustic guitar in traditional song accompaniment and co-founded the innovative fusion band Pentangle, died of a heart attack March 26 at his home in Hawick, Scotland. He was 70.

Renbourn's complex finger picking combined elements of classical, folk, blues, and jazz in various settings including his celebrated collaborations with Bert Jansch, Pentangle, and numerous solo projects. His influence transcended the folk scene to include such rock luminaries as Eric Clapton and Jimmy Page.

Born John McCombe in Marylebone, London, on Aug. 8, 1944, his father was killed during the Second World War and his mother remarried Edward Renbourn, a physician. As a child John took up the banjo and then the guitar and studied classical music at school. His teacher, John Webber, also sparked an interest in medieval music which later surfaced on such solo albums as *Sir John Alot of Merrie Englan-des Musyk Thyn & Ye Grene Knyghte* (1968) and *The Lady & The Unicorn* (1970).

Josh White, Big Bill Broonzy, and Lead Belly all proved early influences for young Renbourn. Attending Kingston Art School

in London, he came across the trail-blazing guitarist Davey Graham performing with John Mayall. "Davey was for me," Renbourn told *fRoots* magazine in 1993. "I used to follow him around after that, and learn from him."

While at art school, Renbourn began gigging in local pubs and clubs around the city. And in 1964, he met and began performing and recording with the American blues and gospel singer Dorris Henderson.

That same year, Renbourn also met the enigmatic Scottish guitarist Bert Jansch. They thrived on each other's artistry and gradually formed a mesmerizing partnership. Jansch appeared on Renbourn's self-titled (1965) debut solo album. And he reciprocated by playing on Jansch's *Jack Orion* (1966). Together they made the highly influential *Bert and John* (1966), which included a potent cocktail of largely their own dazzling instrumental compositions and a complex arrangement of Charlie Mingus's *Goodbye Pork Pie Hat*. Critics swooned and dubbed it "folk baroque".

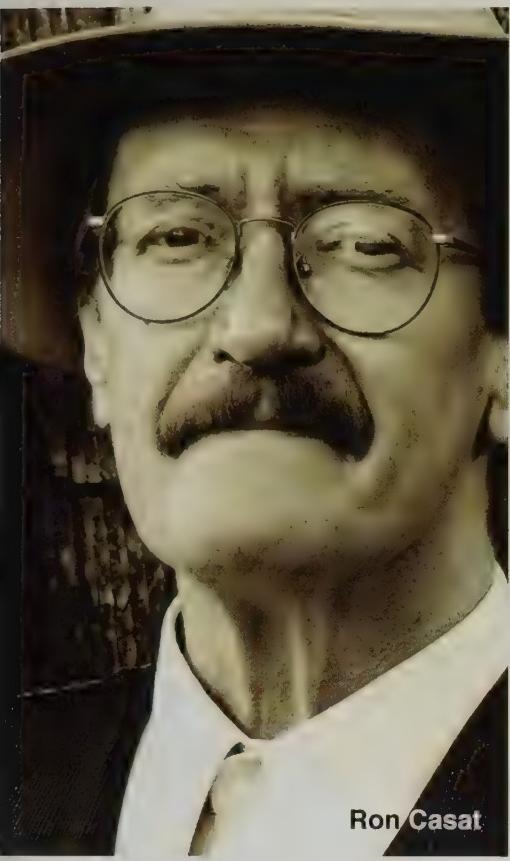
Renbourn then began performing traditional folk songs with singer Jacqui McShee, and instigated the recruitment of Terry Cox (drums), Danny Thompson (double bass), and

Jansch (guitar) to form Pentangle. Their debut *The Pentangle* (1968) received widespread critical acclaim. The following year they toured the U.S., performing at such venues as the Newport Folk Festival and the Fillmore West, opening for the Grateful Dead—who notably spiked the U.K. band's soft drinks with LSD.

Pentangle's third album, *Basket of Light* (1969), produced a surprise hit single, *Light Flight*—the theme tune for the U.K. television series *Take Three Girls*. Six albums and six years of constant touring, though, took its toll. Exhausted, the band split up in 1973. Pentangle received a Lifetime Achievement Award at the 2007 BBC Folk Awards and the original line reunited in 2008 to tour Britain.

In all, Renbourn recorded more than 20 solo albums and collaborated with the likes of Stephan Grossman, Wizz Jones, and Robin Williamson of the Incredible String Band. Their *Wheel of Fortune* album earned a 1994 Grammy nomination. Renbourn was among an elite few musicians to have a signature guitar made by C.F. Martin & Co. He released his final studio album of instrumentals, *Palermo Snow*, in 2010.

— By Roddy Campbell



Ron Casat

Ron Casat

Acclaimed Alberta Keyboard Player

Born 1953

Alberta, and in particular the City of Calgary, has lost one of its most respected and stalwart musicians with the death of Ron Casat on April 22. Casat played keyboards in bands with the likes of Amos Garrett, Ian Tyson, and Tim Williams as well as being a member of the Cold Club of Canada and the Edmonton Folk Music Festival House Band. As a member of the latter he frequently performed alongside the likes of Solomon Burke, Maria Maulder, Taj Mahal, and Clarence (Gatemouth) Brown.

"Ron was a member of the Festival House Band for almost 30 years," said Terry Wickham producer of the Edmonton Folk Music Festival, "I will miss his quiet, gentle, and talented nature."

A multi-talented though modest musician, Casat was renowned for his dry humour and generosity of spirit. He mentored numerous up-and-coming young local musicians. As James Keelaghan posted: "When I was barely wet behind the ears, Ron, in that very gentle way of his, took me under his wing ... He taught me to be a band leader and a touring musician. He taught me how to write a song, how to interpret a tune. Like all good mentors, he did it subtly."

While Casat provided music for numerous CBC Radio dramas, and contributed to more than 30 recordings by the likes of Billy Cowsill, Jo-El Sonier, and Tom Phillips, he

only made one solo disc. *Ron Casat*—a joyous fusion of jazz, roots, and blues—was released in 2010 and it was an album he typically described as a "vanity project" [P.E. No 48].

In August of that year, though, Casat almost died from liver failure—a result "of four decades of living the musician's life". While he continued to play music he never fully recovered from his illness.

"Ron was the consummate professional onstage," said Holger Petersen, host of CBC's *Saturday Night Blues* and president of Stony Plain Records. "Whatever the genre, he nailed it. He truly got inside the song and brought out the best in singers. Off stage, Ron was soft-spoken, always positive, and a pleasure to travel and hang out with."

— By Roddy Campbell

Samuel Charters

Pioneering Blues Historian

Born 1929

Samuel Barclay Charters IV, whose trail-blazing books, field research and recordings helped inspire the blues revival of the 1960s, died March 18 at his home in Sweden. He was 85.

While Charters also wrote extensively about jazz and world music, *The Country Blues* published in 1959 is widely considered the first major study of the genre. It featured profiles of then relatively unknown artists such as Robert Johnson, Blind Lemon Johnson, Leroy Carr, Big Bill Broonzy, and Muddy Waters. And it came with an accompanying 14-track LP

released by Mo' Asch's Folkways Records and included songs recorded in the 1920s and '30s by Sleepy John Estes, Blind Willie McTell, and Bukka White. The book and record struck a chord with numerous young aspiring folk musicians such as Bob Dylan and Dave Van Ronk.

Charters not only wrote about the blues but also recorded several of its now-renowned acoustic musicians, most notably for Folkways. They included Gus Cannon and the Original Memphis Jug Band, Pink Anderson, Furry Lewis, and Lightnin' Hopkins. Indeed, the Hopkins recording re-ignited the Texas bluesman's career and he went on to tour with the likes of the Rolling Stones.

Another of Charter's highly influential Folkways recordings was that of the Bahamian guitarist Joseph Spence, whom he met in 1958 at his home in the Caribbean. *Music of the Bahamas Volume One* had a profound influence on the likes of Ry Cooder, Taj Mahal, and the Grateful Dead.

Born in Pittsburgh in 1929, Charters was first drawn to the blues on hearing Bessie Smith's recording of *Nobody Knows You When You're Down and Out*. He was eight at the time. While still a teen, his family moved to Sacramento, CA, but at age 21 Charters settled in New Orleans. There he played clarinet, banjo, and washboard in various bands, studied with the jazz clarinetist George Lewis, and researched *Jazz New Orleans (1885-1963): An Index to the Negro Musicians of New Orleans* (1963).

After two years of military service (1951-53), he studied economics at the University of California at Berkley, where he met his future wife, Ann Charters—a leading authority on the Beat Generation.

Living in New York City in the early '60s, Samuel frequently performed in a casual jug band with Dave Van Ronk. But by the mid-'60s, Charters's focus had shifted to produce electric Chicago blues artists such as Junior Wells, Paul Butterfield, and Buddy Guy. The three-volume series, *Chicago/The Blues/Today!*, he produced for Vanguard gave Johnny Shines, Otis Rush, and JB Hutto their first national attention. His studio credits would also include Country Joe and the Fish's celebrated *I-Feel-Like-I'm-Fixin'-To-Die-Rag* (1967) album.

Bitterly opposed to the war in Vietnam, Charters moved to Sweden in 1970 where he continued to live and work until his death.

His books include *The Poetry of the Blues* (1963), *The Bluesmen* (1967) and *The Roots of the Blues: An African Search* (1981), *A Language of Song: Journeys in the Musical World of the African Diaspora* (2009).

— By Roddy Campbell



Samuel Charters



ONE OF THE MOST ORIGINAL AND IMPORTANT VOICES OF OUR TIME



BUFFY SAINTE-MARIE POWER IN THE BLOOD

AVAILABLE NOW — INCLUDES "IT'S MY WAY,"
"THE URANIUM WAR" AND "GENERATION"

Produced by Bruce Head
Recorded at Head Studio, Toronto

Canada

True North
Records

Music
Media
Entertainment

WWW.TRUENORTHRECORDS.COM

WWW.BUFFYSAINTE-MARIE.COM

Ken Cameron wrote his latest play, *Dear Johnny Deere*, based on the songs of Fred Eaglesmith. Jackie Bell interviewed Cameron on opening night in Calgary.

What was the inspiration for *Dear Johnny Deere*?

I was sitting at home wondering what my next play was going to be and my iTunes was on shuffle. Fred's song *John Deere* popped up. I thought to myself, 'that's an amazingly clear song with a great character voice, a very clear plot; you could write a whole musical just built around that song—someone should do that someday'. It took a surprisingly long time before I thought, 'Hey, that someone should be me!'.

We're at The Palomino—a smokehouse seems a fitting place for your first meeting with Fred Eaglesmith. What happened?

I knew he was playing here so I made a point of coming. I said, 'I want to talk to you about doing a musical based on your music'. Fred said, 'Not a problem. I'll talk to my agent and you can use any song you want. One thing I gotta' tell you. I hate theatre. I'll never be involved. I'll never come to a workshop. I don't want to see a script'.

So, was that it for Eaglesmith's involvement?

Fred was very generous with his time. We quickly arranged for me to do an in-person interview prior to one of his New Year's Eve shows at Hugh's Room in Toronto. We talked a bit about the story I was projecting. He suggested a few songs. He told me a little bit about his life. It's not a biographical play at all. It's inspired by his music, but learning about Fred's life, in his own words, really helped create tone and atmosphere.

Did you collaborate with others on this project?

A playwright can't write a play all on his own. A playwright can come up with the idea and write the blueprint, but it takes a director to realize the vision and actors to speak the words, it takes a set designer to build the set, a costumer to build the costumes, and, in this instance, a talented musical director, named David Archibald, who is a great singer/songwriter in his own right, to put this together. The



Ken Cameron

Banff Centre got a bunch of us together. We had the director, Eric Coates, who has a great ear for music but also a great eye for developing a script; we had fabulous actors; we had musical director David Archibald, who helped shape the instrumentation; and the Banff Centre flew in NYC's musical theatre specialist, Neil Bartram.

How did you tell the story using Fred's songs?

It was an interesting journey trying to thread a path from one song to another song. Once we scoped out the bare bones of who the characters were and what the plot was, it became an interesting technical exercise on how to get from song to song.

How did you do that?

Instinctually—in the same way you start going across a river hopping from one rock to another rock. You know you're going to make it to that rock over there but lord knows how. Sometimes you miss a step and your foot gets wet. You have to back up a bit and you have to figure out which rocks are safe to step on. The first act came together easily but as I got farther along into the second act, I'd get to a song and start listening to the details and I'd be, 'Oh, now the creek has to flood'. I'd have to go back—it means it has to be raining in all the scenes. Then I'd get to the next song and

I'd go, 'Wait a minute. Now it says there's a draught. How's that going to work?'.

In this type of musical, you can't rewrite the songs can you?

This is a jukebox musical; it takes existing songs and builds a performance around it. A regular musical is like when the Gershwin brothers sit down and one of them writes the script and one of them writes the music and they customize the music to suit the plot. A jukebox musical traditionally is like the hits of the '60s and they go from song to song to song with some interstitial dialogue. And then there's this new terrain like *Mamma Mia!* where you take ABBA's music and you build a plot that isn't about ABBA but is a fictional story. The songs support the fictional story; that's what *Dear Johnny Deere* is. *Dear Johnny Deere* is to Fred Eaglesmith what *Mamma Mia!* is to ABBA.

Are there more musicals in the works?

I'm working on a new project called *The Tenors of the South* with Jim White, Sam Baker, and Mary Gauthier. Baker and White are excellent visual artists, and Gauthier and Baker have published short stories in *Amplified* [a collection of short stories by American alt-country and indie musicians, published by Melville House]. I'll be directing a multi-disciplinary evening in 2016.

Introducing Anna & Elizabeth



When you listen to *Free Dirt*, the second album by Anna & Elizabeth, you're transported into rural America's past, a time before electric lights, indoor plumbing, and record players.

The songs they sing, mostly Appalachian ballads that have been handed down from mother to daughter for countless generations, are delivered using simple arrangements that pay little attention to the popular music conventions that many performers, even folksingers, fall into.

Despite their bare-bones approach, the duo makes music that's brimming with powerful emotion. Elizabeth LaPrelle sings with a sharp, cutting alto that breathes vibrant life into old songs, such as *Poor Pilgrim of Sorrow*, as well as newer tunes such as Hazel Dickens's *Won't You Come and Sing for Me*. Anna Roberts-Gevalt adds sparse guitar, banjo, and fiddle accompaniment that keeps the focus on the lyrics and, when they fall into a close mountain harmony, they send chills down your spine.

"I like a minimalist approach that lets a song tell its own story," says Roberts-Gevalt. "Old-time music is a kind of static; you don't sing the dramatic verses louder than the first verse. There's a kind of flatness to it. These ballads are not novels or short stories but the tales are so strong that we don't spend a lot of time figuring out how to arrange them. We trust in their strength."

Free Dirt has the spontaneous feeling of a living-room session, relaxed and focused. "When I sing with Elizabeth, there's a physical experience when the harmonies are right," Roberts-Gevalt says. "In the studio, we sit close to each other, using one mic. It's fun to record in an intimate way."

The music may be stark and traditional, but their live performances are like an old time variety show with jokes, tall tales, shadow puppets and crankies, a do it yourself "television" that's centuries old. "Crankies are long scrolls, with a series of images on them," Roberts-Gevalt explains. "They can include drawings, wood block prints or three dimensional images made of cloth and sewn onto the scroll. They're set up in a frame and, as we sing, we crank the handle to move the images across the frame. In the 1800s, they were mass-produced in containers smaller than a shoebox. We use them to illustrate a song or a story."

Anna & Elizabeth were drawn together by the traditional music they love. "I was living in Virginia, producing an album called *New Young Fogies*, a compilation of young people who love old-time music," Roberts-Gevalt explains. "When I met Anna, we hit it off. We started doing local shows, playing at nursing homes, general stores, libraries, and people's homes. It didn't seem like there were a lot of venues where people could listen to old ballads. We put a few videos of our show up on the Internet and more and more requests came in. It's so wacky that we can make a living singing old songs."

"My mom taught me harmonies and encouraged me to sing out and not make my voice smaller," LaPrelle says. "The old songs got under my skin in a way that made me want to share them with other people. I've always found the folk ballads to be compelling. People smarter than me have tried to explain it, how the boring parts got edited out as they were passed down through the years, but something about the old songs really grab me. The words and the feelings are ancient but we're not trying to reproduce the past. Making something new, based on material that's centuries old, is the most exciting part of what we do together. We love communicating old material to a new generation."

— By J. Poet



Anna Roberts-Gevalt and Elizabeth LaPrelle



Introducing

Charlie Parr

Charlie Parr is sitting down onstage, dressed in his street clothes, cradling his big National resonator guitar in his hands. He doesn't look too different from the people in the audience until he nods and launches into a raw, howling blues.

The transformation is immediate. The strong, syncopated flurry of notes rolling out of the guitar hit you in the gut and, if you listen with eyes closed, you'd swear there are several pickers onstage. His left foot stomps out a beat that adds complexity to the driving rhythms he's generating. Then he starts singing.

Parr's primal howl has a desperate, commanding presence that taps into the essence of the blues. Centuries of hard luck, hard work, and heartache echo through his voice as he sings in a tone that's equal parts desolation and jubilation.

"When I play, I get overwhelmingly moved by the music," Parr says. "I know I'm extremely lucky to be doing what I do. I never take it for granted or pretend I deserve it. Every night I sit down onstage to play music makes me feel deeply happy, so I enter the moment and give it all I've got."

In the recording studio, Parr plays with the same intensity he brings to his live gigs. *Stumpjumper*, his 14th album, was produced by Phil Cook (Megafaun, Hiss Golden Messenger) in a barn and recorded live, using a vintage analogue tape machine. "I like an uncontained sound. I'm uncomfortable in studios where you're isolated and can't see, or interact with, the other musicians. If I'm not comfortable when I record, it's going to show in the finished product. This sounds raw, but it sounds right—like everybody wanted to be there. I still listen to field recordings and I like that sound a lot. Most studio records are a bit too polished."

Parr says the session took a little less than 14 hours, with no overdubs or edits. "We sat in a circle, with the microphones placed so they're not too close to anyone. You can't isolate things that way and you get the sound of a live performance. We only did one or two takes, making up the arrangements as we went along. I didn't even give Phil (Cook) any demos. We just started playing the songs. If the things we tried sounded good, we stuck with them.

"All the records I've made before were cut in Minnesota. I'm a homebody, so it was a new experience to be away from home in a barn in South Carolina. This is also the first time I've recorded with a band. I'm usually alone, so I have to cover all the bases by myself, adding the percussion with my foot stomping and playing guitar parts that suggest other players, but I'm really not that good a guitarist. I don't play with other musicians that often. I don't know much technical stuff, no theory or the names of chords or progressions. I can't play outside of the box I live in. When I sit in with blues combos and string bands and I can play by ear on the kind of music I

play, but when it comes to rock'n'roll or honky tonk music, I just can't play it. It's not humility, it's just honesty. I was always a bad student, so going back and catching it up isn't something I can do. But with Ryan (Gustafson, bass, banjo) and James (Wallace, drums, piano) along, I could let a bit of air into the arrangements. I had a good time doing that and learned a few things too."

— By J. Poet



Charlie Parr

NEW FROM RED HOUSE RECORDS

WHERE ROOTS MEET THE HERE AND NOW!

LARRY CAMPBELL & TERESA WILLIAMS

"The music Larry and Teresa make when they sing together is truly transcendent." — **EMMYLOU HARRIS**

The highly anticipated and stunning duo debut from the acclaimed guitarist/producer and vocalist for Bob Dylan, Paul Simon, Levon Helm, Hot Tuna, Mavis Staples, et al.

Two of the most esteemed and in-demand artists in all of Americana music! With guests **Amy Helm** and the late **Levon Helm**!



www.redhouserecords.com

800-695-4687

DALE WATSON CALL ME INSANE

"Country music's a crazy, gold-diggin' whore, and Dale Watson wants a divorce!" — **AUSTIN CHRONICLE**

"I'm one of Dale's biggest fans."

— **WILLIE NELSON**

King of honky tonk and keeper of the true country music flame, Dale returns with an all new studio album of his classic Ameripolitan Music. Recorded in Austin with veteran producer **Lloyd Maines** and Dale's ace touring band, **His Lone Stars**.



CHARLIE PARR STUMPJUMPER

"In my humble opinion, Parr is one of the top voices in modern American folk music." — **RHAPSODY**

"further solidifies Parr as both a furious banjo and guitar player... it's just as significant for establishing him as a talented songwriter."

— **EXCLAIM! (8/10 REVIEW)**

Raucous, blistering, rhythmic and profoundly deep roots artistry! An underground legend decisively steps into the spotlight!



Introducing La Chasse-balcon

Montreal's traditional musicians have created a truly novel platform for presenting their music. After the Commando Trad' initiative [See P.E. No. 56], make welcome La Chasse-balcon, a delightful event that was created by violinist Catherine Planet of the group Rose Vagabond. Trad musicians take to Montreal balconies every Friday for six weeks and play free concerts from 5 to 7 p.m. The exact location of concerts is kept secret, and those who wish to take part in the event meet at a predetermined spot and follow the sound of the music until they find the balcony.

La Chasse-balcon is inspired by the spontaneous musical performances that take place in certain neighborhoods in Lafayette, LA. Catherine Planet explains: "I spent four years in Louisiana and when I got back, I realized that something was missing. It's like a feeling of comfort in the community; people's pride is really palpable. I mostly spent time in Lafayette, where the largest population of Cajuns, who are the descendants of the Acadians, live. They party all the time and are always dancing. Traditional music is part of their day-to-day lives. Not everybody likes this kind of music, but everybody knows it; it's the soundtrack to their lives. People will often make a lot of food, everyone will come over, and the guests will be opening the cupboards—it's really laid-back. Eventually, someone always takes out an accordion or a violin and starts playing in the backyard."

This scene inspired Catherine to create La Chasse-balcon, which premiered on the first of May last year. People arrived via an alleyway in Montreal's Plateau-Mont-Royal neighbourhood. The gates to the backyard opened and at least a hundred people gathered. Catherine and her violin were on the second-floor balcony, and she descended the staircase while playing. Louis (Pitou) Boudreault would have been happy to hear her version of *Belle Catherine* interpreted in this context. Curious neighbours looked on and clapped their hands as a woman danced with her granddaughter. *Les gens de plaisir* were sung and played, the wooden spoons brought out, and games played. The crowd really got into it. The following week, another group of people would meet in the Hochelaga-Maisonneuve neighbourhood in Montreal's East for a show not in an alleyway but on a front balcony.

Each week, four musicians take part in La Chasse-Galerie. Although they are part of a collective that includes Marc Maziade of Maz, Pierre-Olivier Dufresne of Gadj-Gadjo, Marie-Pierre Lecault of Zogma, Olivier Demers of Le Vent du Nord, and, of course, Catherine Planet, they participate as individual artists. They haven't had any trouble finding enthusiastic hosts either: "We'll knock on doors to ask people if they would like to have a concert on their balcony, and people's reactions are really positive. When I tell them that it'll be traditional music, they understand that it won't be very electric." The series is scheduled to continue this year.

— By Yves Bernard



From left to right: Marc Maziade, Jean Desrochers, Valérie Plasse, David Boulanger, Catherine Planet, Marie-Pierre Lecault, Olivier Arseneault, Mélanie Kusznireckyj, Pierre-Olivier Dufresne



Introducing Kate Weekes

The title *Frost On Black Fur* conjures up strong images and not by accident. The singer/songwriter behind the album, Kate Weekes, enjoys an attachment to nature that seeps out of her creative vision and the experiences she has had in Canada's Yukon Territory for more than a decade now.

"I think the trick of songwriting is taking something simple like staring at a beautiful landscape and conveying that to someone who's not there to see it, without being so blunt or mundane as to just say it's beautiful."

The child of amateur folk musicians, Weekes grew up in small-town Ontario until age 10 when her family moved to Ottawa. She was writing poetry in her mid-teens and began singing and playing guitar on open stages a few years later but her own songs wouldn't take root until after she left home "looking for an adventure," only to wind up in Whitehorse, YN, in 2003. Her self-titled debut in 2007 featured songs inspired by Canadian travels and the first instalment of her northern diary.

"It's a great place. I found myself getting more and more involved, embraced and encouraged by the community, and I was kind of pushed onstage to play my songs. There's a sense of fewer restrictions up there that lends it a wild-west feel. You can do what you feel driven to do."

For years now the Yukon capital has enjoyed a notable music scene relative to its population (now about 28,000), but Weekes's songs add an exotic allure to notions of life in the North with their evocative imagery of frost, snow, darkness, spring thaw, and mountain landscapes. The new album *Frost On Black Fur* offers song titles such as *White Water Dreams* (she's played paddle-song festivals), and *Cold Like I've Never Been* that speak for themselves.

Weekes spent a month in a campsite on her initial visit to Whitehorse, and stayed in a hostel for her first winter there. Her real immersion in northern life involved a small cabin just outside of town where she lived and worked as a dog musher for a friend, caring for up to 20 sled dogs at a time. For the first few years the cabin had no phone or Internet, adding to the isolation.

"I've always loved being outside and always loved dogs. Dog mushing is really part of the culture up there and the relationship with the dogs makes it more complex than just a sport. At first I thought I would just spend one winter doing that but the years just went by. I was able to focus just on the dog mushing and playing music."

With Weekes's dry, clear vocals reminiscent of Suzanne Vega at times, her band of Whitehorse regulars spin an effective, pop-folk backdrop to heighten the introspection lurking below the surface of the songs. One song, *Banks Of The Snake*, reflects the disconnect she felt hearing Prime Minister Stephen Harper comment on the North's promise for "a new gold rush," and the environmental concerns of Yukon residents over land-use plans along the Snake River and the Peel Watershed.

But this recent second solo album ventures farther afield, too, with tunes inspired by Weekes's travels to Ireland in 2008 (*Sing It To The Hills*), and to China in 2010 and 2013 (*Watching Over Shaxi* came with her trip to the Nanjing music festival in Shaxi, Yunan province).

Her open-ended career path currently finds the tunesmith splitting time between Ottawa and the North. She is also a visual artist and admits to varied ambitions. I look forward to where Weekes's impulsive spirit takes her music next.

– By Roger Levesque





Introducing Whitney Rose

At the age of three, Whitney Rose sang Hank Williams for a dollar a tune at her grandmother's kitchen parties in Prince Edward Island. In 2011, never having played in front of a band before, she packed her parlour-size guitar and set out to build a musical career in Toronto. What she lacked in experience she made up for with a sweet voice and a sweeter face that seemed to excrete winsomeness from the pores. Less than a month later she was backed by Blue Rodeo's Bazil Donovan and Toronto roots institution David Baxter and her weekly shows at The Cameron House became can't-miss events for those in the know. There was a sense that you had to catch her sultry covers of *Harper Valley PTA*, and *Stand By Your Man* or her own torch song *At the Do Si Do* before she left for Nashville or New York.

With her new album *Heartbreaker of the Year* set for wide distribution in August, and an upcoming fall arena tour with Paul Brandt, her brand is on the rise. Her sophomore effort is rich with the influences of Rose's toddler years, containing heart-rending ruminations such as *The Last Party* but also rollicking honky-tonk numbers such as *The Devil Borrowed My Boots Last Night* that wouldn't dampen the mood at a family barbecue. This latter attribute owes to the production work of The Mavericks' Raul Malo, who also sings on a cover of *Be My Baby* that, along with Rose's own *Lasso*, is enjoying both commercial and CBC Radio play. Rose has been touring with The Mavericks and compares the experience to "musical university," saying the genre-defying veterans have broadened her sense of what a live show should be.

Despite her assurances that she doesn't expect to hear her music on the radio after a Toby Keith song, it doesn't seem improbable that CMT and the commercial juggernaut known as pop country will come calling. Perhaps because of the aforementioned winsomeness, Rose fields more questions about breakout success than the average singer/songwriter in her position, and she's grown a little bemused at this line of inquiry.

"To a lot of people, most people, what I do isn't country. I even see comments along those lines about me, 'She's not country,' and it always makes me chuckle because who's to say what country is these days? I grew up listening to classic country and don't think that a lot of what I hear on commercial country radio is 'country,' so I'm not sold on where country music has gone in its evolution. So really, I'm just offering up another option as to where it could have gone."

Rose maintains a sense of humour about the challenges and frustrations of building a reputation in a capricious Canadian musical landscape. Asked what advice she'd give to her starry-eyed 2011 self, she says, "become a lawyer, Rose".

While both her self-titled debut and April's release are fine albums produced by steady hands, they don't quite capture the live Whitney Rose experience. If her full appeal ever finds its way unencumbered onto an album, a television appearance, or even a widely disseminated stream, genre categorization should cease being a barrier to broader success, and Rose can take satisfaction knowing that by pursuing her highest (and earliest) aspiration she saved herself not just the rigours of the bar exam but also years of tedious articling.

— By Mike Suave



Whitney Rose



Altan

Traditional Irish and Appalachian music explored with illustrious Nashville guests.

By Tony Montague.

The distance between the wind-swept northwest coast of Ireland and the mountains of Appalachia is shorter than you might think, musically at least. When Mairéad Ní Mhaonaigh—lead vocalist, fiddler, and founding member of Irish quintet Altan—began touring with the band in the U.S. in the late '80s, she was amazed to hear songs and tunes almost identical to those she learned growing up in the Gaelic-speaking village of Gweedore in County Donegal.

As Ní Mhaonaigh and Altan continued to visit the U.S. regularly they developed friendships with a number of major artists, also inspired by a realization of the close links. In 1994, country diva Dolly Parton invited her to Tennessee to sing on the

album *Heartsongs: Live from Home*. "It meant a lot of rehearsals with the likes of the Del McCoury Band, and Alison Krauss and Union Station," Ní Mhaonaigh recalls. "We got to know those people over that time, and realized we had so many tunes and songs in common."

"A few years later Dolly asked us to do her *Little Sparrow* album with her in L.A. Then we had her singing *The Pretty Young Girl* on our own album *Blue Idol* [2002]. We were born and bred in Donegal, and we play these same tunes. When I sang Dolly's version of [the ballad] *Barbara Allen* to my father, he said, 'That's exactly the same as your grandmother had'. So the connection is really strong."

On the recently released *Widening Gyre*, Altan once more explores the interface of Irish and Appalachian music. The band recorded the album in Nashville with a host of American friends and guests, including Tim O'Brien, Sam Bush, Jerry Douglas, Bryan Sutton, Bruce Molsky, Stuart Duncan, Alison Brown, Mary Chapin Carpenter, and progressive-bluegrass fiddler Darol Anger. "Darol's a chameleon—he can blend into

anything he wants to," says Ní Mhaonaigh. "He's such a creative musician; he really coloured the tunes. And when Stuart Duncan arrived—the other great fiddler from Nashville on the album—he was saying, 'There are already two fiddlers, what am I going to do?'. Next thing he came in and gave exactly what we wanted—colour and variety. We've made many lifelong friends like that through music, and that's what *Widening Gyre* celebrates."

But while its networks joyfully span cultures and continents Altan—which currently features Ní Mhaonaigh, fellow fiddler Ciaran Tourish, new member accordionist Martin Tourish, guitarists Mark Kelly and Daithí Sproule, and bouzouki player Ciarán Curran—remains very much rooted in home soil in Donegal. The Gaelic *Cúirt Robin Finlay* is, according to Ní Mhaonaigh, "a love song to a mountain" in the county. It is here you will find happiness, health, love, and gold, as one line reads in translation. She collected it in the field, at the beginning of her career in the '80s, from the singer Máire Rua Ní Mhaigh.

"There was a lot of singing in my family,

which was passed down to me. But when I got interested in getting more unusual material I went seeking, and I did the same with the tunes. It wasn't deliberate—I'd be playing music with someone and say, 'That's a gorgeous tune', and they'd say, 'Would you like it?', and teach it to you. I've done that over the years—I love finding unusual gems. And *Cúirt Robin Finlay* had never been recorded. Máire Rua lived in the Blue Stack Mountains. She was lovely to talk to, and gave me that song with such a beautiful melody."

Is there still material out there in rural Donegal to be found? "Always," Ní Mhaonaigh insists. "You always come across people with tunes or versions of tunes you've never heard before. Something we're proud of in Altan is that we have collected, and put out, a lot of tunes that were never scored, collected—or recorded."

Not all the songs on *Widening Gyre* are traditional. *Far Beyond Carrickfinn*, on which she's joined by Glasgow singer Eddi Reader, was written by Ní Mhaonaigh's

friends, Ian Smith and Enda Cullen. Its inspiration is Mairéad's father and musical mentor and companion Francie, who died in 2006.

"I mentioned to Ian that the night my father passed away I came home feeling very low, and the next thing a shooting star went over my head. My father was very much into the stars and constellations, and knew all the Gaelic names for them. It seemed so right for him to send me this message that he was OK. Ian knew him very well, and wrote that song, but I couldn't go near it until recently because it was too emotional for me."

Ní Mhaonaigh likes to keep a personal touch with her own compositions. The last of the blistering opening set of reels on the album is *The Friel Deal*, dedicated to longtime family friends. "The Friel Sisters are a fantastic young trio from Glasgow, of Donegal parentage, and I've known them since they were children, coming over to Donegal. I wanted to thank them for all they've done for me and my family over the

years by giving them a tune. We've made lifelong friends through music, and that's what *Widening Gyre* celebrates."

Inspiration also comes from Irish literature. On *The White Birds*, Ní Mhaonaigh, with Mary Chapin Carpenter, sings a love poem by the great Irish writer William Butler Yeats (1865–1939), set to music. And the title itself—a gyre is a spiralling motion—is taken from *The Second Coming*, one of his most famous poems. It carries a personal aptness and resonance for Ní Mhaonaigh.

"I've always been a huge fan. I love his romanticism, and he was such a part of the revival of our [Irish] culture, and part of the 1916 Easter Rising. The poem was written after the world war when he just felt things were falling apart, life as he knew it. But then, 'the widening gyre'. That image of spiralling energy is so strong, and it just brought everything in. My image of the album is the widening circle of music and friends, and how our lives have evolved from that little beginning to this universal thing that's happening."



Need funding for your next project?

Apply for FACTOR funding at www.factor.ca to get help for tours, sound recordings, and music videos.

FACTOR Canada



The Good Lovelies

The exquisite harmonies remain intact but their latest disc enters bold new territory.
By Pat Langston.

It's a description that sparks hilarity when quoted to The Good Lovelies during a telephone interview: they are, according to a record review in 2011, "the cheeriest trio since the Chipmunks". While the trio is pretty irrepressible—and in fact sang *The Chipmunk Song* on their 2009 Christmas album *Under the Mistletoe*—some of the tracks on their newest album, *Burn the Plan*, just might change that reviewer's take on them.

Four O'Clock, for instance, captures in sombre tones that end-of-the-day feeling when bleak thoughts descend and inertia takes hold—about as far from chirpy as you can get. Ditto tunes such as *Watching TV*.

"I wrote a lot of cheery songs when I was first writing because when I was moody

I needed an uplifting thing," says Kerri Ough, who penned many of the darker tunes. "I had tons of sad songs but I didn't want that to happen onstage, I wasn't ready for it. And our band wasn't about that. This time around we wanted songs that had some meaning to them, and it just so happened that some darker things (had) happened, people passed away."

So she presented the darker songs to her band mates, and they responded positively.

Not that you should think the album is doom and gloom. It wouldn't be The Good Lovelies if that were the case. And this album is very much Good Lovelies territory, from the iridescent harmonies to the polished lyrics about love and possibility.

Still, it does dig into other and, considering their folk/country roots, unexpected sides of the trio including a flair for soft pop and even electronic accents. Those sides show up in tracks such as the joyous opener *In the Morning* and the keyboard-backed *Waiting for You*.

"The sound is beefier and thicker, a lot more instrumentation," says Ough. "We've not strayed away from mandolins and ban-

jos but we've added a drum kit and more keys and electric guitars. We've grown, it's a thicker sound, and it takes more instruments to make that sound."

The songs, says Caroline Brooks, simply called for the chunkier instrumentation.

Adds Sue Passmore, "We were excited to enter new territory and try out new sounds. We went for what felt was right at the time."

The album is, as you'd expect, also another step up the musical sophistication ladder from the trio's recording debut in 2007, the good-natured EP *Oh My!*. Its cover featured the three in a claw-foot bathtub on the porch of what could have been a hotel set from a shoot-'em-up western.

Since that debut, the trio has released five albums including the latest, won Best Vocal Group and Best Ensemble at the 2013 Canadian Folk Music Awards, picked up a Juno in 2010, expanded their touring circuit to include the U.S., the U.K., and Australia, and fostered a loyal fan base.

Oddly, they've remained largely below the Canadian mainstream media radar. A quick scan of major Canadian newspapers,

for example, yields mostly mentions of upcoming appearances rather than detailed profiles or concert reviews.

The new album may change that. Certainly, it caught the ear of CBC Radio enough that The Good Lovelies were the *Monday Live* guests on *q* in early May, performing songs from *Burn the Plan* and chatting to host Shad.

The trio's set list on *q* included *When the City Settles*, a quiet, acoustic tune from Passmore that's more an emotional and visual narrative than a story-based one. "I grew up in a small town," says its writer. "I lived in Toronto and I loved the city but always sought out quiet places. The song's about bringing those peaceful places back to the city with you, to settle your mind wherever you are."

Although the three originally met while living in Toronto, only Brooks lives there now. Ough lives in St. John's, NL, and Passmore in Victoria, BC, making the trio not only well-travelled but also pan-Canadian.

"I don't think we're urban people," says Brooks. "We all grew up outside and we find solace outside of the city."

She references that non-urban sensibility in *The Doe*, a song rimmed round with antique characters including a wicked mother of royal descent, a hunter prince, and a maid.

She wrote the song in answer to a challenge from her husband, who's a fan of storytelling. American folk-rockers The Decemberists were also an influence, she says. "It was four years in the making. I started writing when we were in the northeast U.S. when we were on tour and there were tons of dead deer on the road, which is gross."

The album's occasional bright pop flourishes notwithstanding, the tunes contain plenty of references to sleep. Turns out they're mainly on the songs written by Ough including *Last Night* and the breezy *In the Morning* (where, despite the sunny day and the smell of coffee wafting from the kitchen, the narrator is tickled that her partner has clambered out of bed, leaving her room to stretch out and snooze the day away).

"I'm an insomniac," she says with a laugh. "I stay up till 3 a.m."

Songs by The Good Lovelies are credited to all three members but are generally written by one member and then brought to the other two for fine tuning and arranging.

That collaboration gives songs a complexity they wouldn't otherwise have, says Brooks. "There's something about arranging and polishing them (together) that makes them, even though there may now be a different sound emerging, Good Lovelies songs."

The three agree that collaboration extends beyond music to include the personal support and companionship that's crucial to their life as a band.

Crucial, too, is the financial support from arts councils and the like for recording and touring. The trio is especially aware of that when touring internationally, according to Passmore. That's when they notice just how many Canadian bands are out there and how foreign musicians wonder where the touring money comes from. "There's a lot of incredulity. There are grants in other places, but when you talk to other artists they're surprised there's tour support for even a conference. It's pretty amazing."

NEW MUSIC FROM THE COMPASS RECORDS GROUP

THE PROCLAIMERS

LET'S HEAR IT FOR THE DOGS

You haven't heard 'Acid Queen' until you've seen it sung by a bearded man with a mandolin." — Rolling Stone

TOMMY a Bluegrass Opry the hillbenders

"My favorite band of all time. They write the most spectacular songs, big hearted, uncynical passionate songs." — David Tenant

"The former Men at Work frontman has transformed into a thoughtful and sophisticated contemporary songwriter." — The Washington Post

COLIN HAY NEXT YEAR PEOPLE

COLIN HAY NEXT YEAR PEOPLE





Jayme Stone

He recycles and rejuvenates the diverse global field recordings of Alan Lomax.
By Mike Sadava.

One of Alan Lomax's most famous quotes is that "folk singing has more than nine lives". The great ethnomusicologist (before the term was invented) saw many tunes transformed as they crossed the ocean or even from one holler to the next as he luggered his equipment around the countryside, recording music being made in cabins, farms, plantations, and prisons.

Lomax's adventures resulted in a collection of thousands of songs as well as manuscripts and even films that are an essential part of what we call folk music, and have an enduring impact on those creating and recording music today. In short, he introduced folk music to the masses, recording the likes

of Muddy Waters, Pete Seeger, Lead Belly, and Woody Guthrie, as well as the unknown sharecroppers and coal miners. Much of the collection has been available online for a few years.

Jayme Stone, the young Canadian banjoist who has travelled to several continents delving into the music of the world, is using up at least several of those nine lives with 21st century interpretations of songs and melodies collected and recorded by Lomax from the 1940s to the early '80's.

He has assembled a fine cast of musicians, including Tim O'Brien, Bruce Molsky, Julian Lage, Eli West, Brittany Haas, Margaret Glaspy and many more to record 19 songs from the Lomax collection, from traditional Appalachian tunes to a Trinidadian calypso to a tune sung by itinerant Scots who roamed the countryside in caravans. While paying homage to the original recordings, they purposely approach them in a modern way.

"It's not my voice to recreate songs from the past—there are other people who do that really well," Stone says from his home

near Boulder, CO. "For me, I'm interested in recycling these tunes, making them new. They're the raw material for our own creative process."

A prime example is the version of *Shenandoah* sung by Glaspy, a young singer-songwriter with a thoroughly modern folk-pop style. As Stone says, it's a long way from the original sea shanty. But some of the tunes, especially those sung a cappella, are closer to the original.

Recorded mainly in two sessions in Boulder and Toronto, Stone gathered a community of musicians fascinated by the Lomax project rather than a band. They were in the studio at different times of the day, and although there was a core group, others would drop into the sessions to add a voice or a fiddle.

"At each step of the way I was choosing collaborators who I have a kinship with and whose musicianship I really love."

They tour in different combinations, from a trio to a septet or more, depending on where they are and who is available.

One of the more striking aspects of the

project is its diversity, and that has a lot to do with the various approaches of the musicians as well as the material. For instance, Molsky has a penchant for Appalachian fiddle tunes, while Stone, who travelled widely in Africa searching for the origins of banjo music, is attracted to anything with a West African feel. Glaspy has a keen ear for lyrics, and she was totally entranced by the stories in the songs of the Alabama songwriter Vera Hall.

The Lomax Project was about three years from conception to completion but Stone says his affinity for Lomax's recordings was brewing for much longer. "I've been aware of Lomax's work for 20 years, as long as I've been playing banjo. I listened to the field recordings, and I was amazed at how many songs I know and love... It's been a thread for almost 20 years."

Reading John Szwed's biography of Lomax, *The Man Who Recorded the World*, which described many of the misadventures and challenges he faced while travelling the countryside making field recordings, was the final straw that convinced him to embark on the project.

Stone's work didn't end with the recording. He travelled to the Library of Congress in Washington a couple of times, and the Lomax archives, where he pulled field notes, tape boxes, reel-to-reel tapes, and delved into the history of the music. He ended up writing about 6,000 words for the extensive liner notes.

Although not trained as an ethnomusicologist, the two-time Juno award winner has had a fairly academic approach to most of his projects. Like many banjo players, he was initially inspired by the likes of Tony Trischka and Bela Fleck. But his mission has been to explore many types of music and incorporate the banjo into it, including jazz, classical, and the traditional music of many countries—everything from a Bulgarian mountain dance to a concerto for banjo and chamber orchestra. Most notably, he made a pilgrimage to Mali to explore origins of banjo and learn the local music that never got transported with slavery.

He's taking the same learned approach now to clawhammer banjo, which is relatively new to his repertoire of skills. He has been talking with a lot of clawhammer players about the tradition and the history, and he would like to create an online book of interviews with old-time banjo players, and get online many of the old songs that have not been digitized.

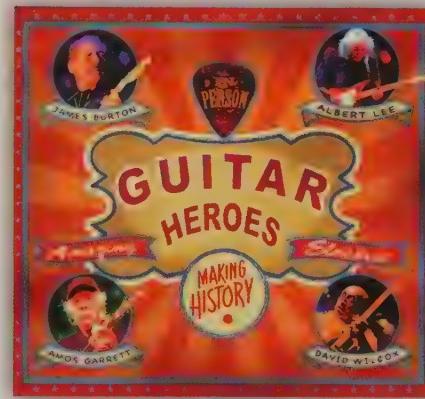
He says he gets asked whether he'd like to someday become an academic ethnomusicologist. "I'm interested in the study of the history and digging deep into those songs and the issues around them but I do it in connection with the music as part of the creative process. It's not that appealing to write papers..."

"I'm just a curious and studious musician who loves reading liner notes and tracing the provenance of songs."

As he finishes a project, Stone usually starts feeling the idea for his next one bubbling to the surface. He's not sure where the next one is going but he is certain there will be another disc from the huge Lomax archive, bringing in more musicians to the community. In their almost-relentless touring, musicians involved in *The Lomax Project* are already performing a number of tunes that weren't recorded on the first disc.

And there's a lot more where that came from.

New from
STONY PLAIN RECORDS

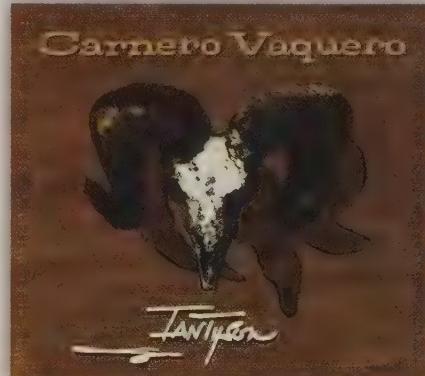


James Burton, Albert Lee,
Amos Garrett, David Wilcox

Guitar Heroes

"Yes, this is a slice of rock & roll heaven on earth. Yes, this is a once in a lifetime extravaganza. Yes, this is James Burton, Albert Lee, Amos Garrett and David Wilcox tearing it up on a bunch of classic rock as only the guys that wrote the book on it can do."

— Midwest Record



Ian Tyson
Carnero Vaquero

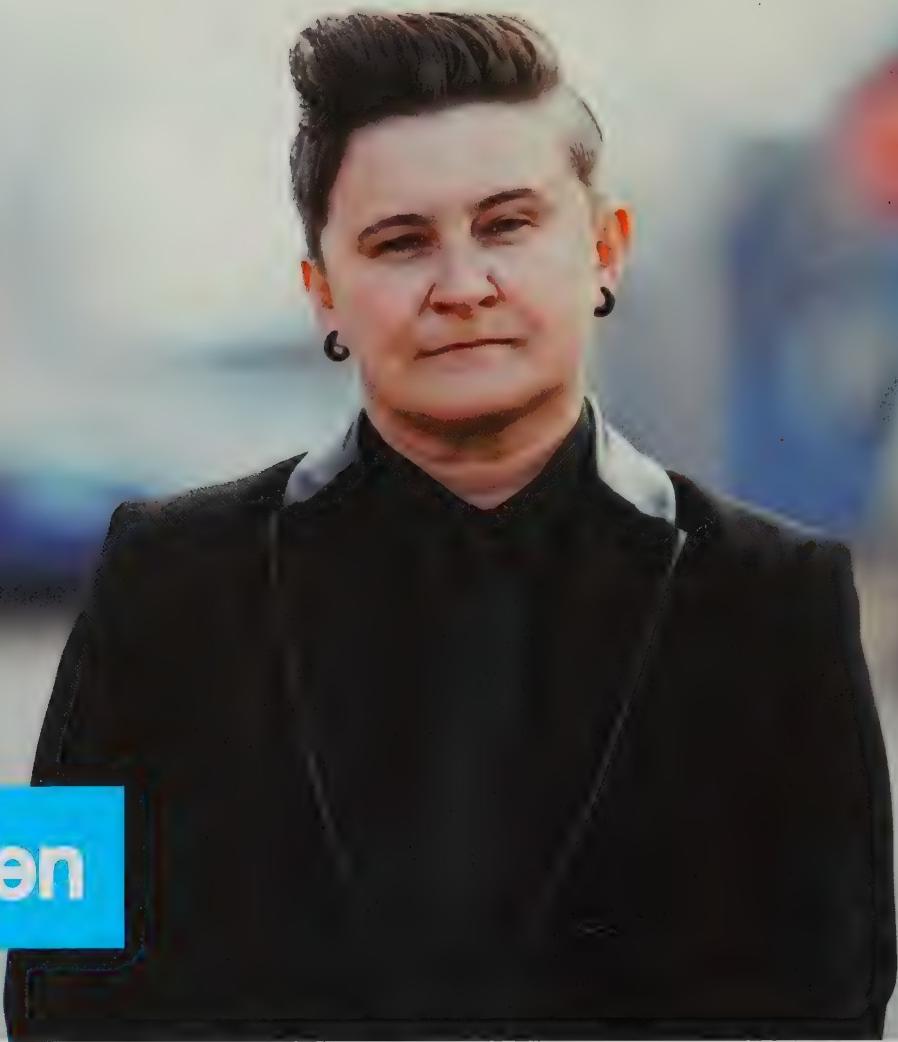
Ian Tyson is 81 now. And he's still going strong. Still touring. Still running the Tyson ranch south of Calgary. Still watching the West. Still writing about love, horses, and the country and sky he loves.

You can hear all of that in *Carnero Vaquero*. Ten songs that ring as true as the western sky and the foothills of the Rockies. And with his voice recovered, he's singing with the strength and range of his earlier years.

Upcoming releases include: Ronnie Earl, Jeff Healey (Best of), Duke Robillard and MonkeyJunk.

Purchase these, and more, at:
stonyplainrecords.com
or phone (780) 468-6423





Irish Mythen

Her big, passionate voice and hugely entertaining live shows prospered on P.E.I.
By Doug Gallant

I remember the first time I heard Irish Mythen sing like it was yesterday. I had walked into the artists' lounge at the Stan Rogers Folk Festival in Canso, NS, to get out of the rain and found myself in the midst of an old-fashioned round.

Bruce Guthro, Gordie Sampson, Stephen Antle, and possibly Dave Gunning were belting one out. And then I heard this big, muscular, female voice I didn't recognize, and I thought I knew everybody in the room.

I looked to see where it was coming from and saw this diminutive figure—she looked to be no more than five feet tall—who was hitting one big note after another with all the fire and passion she could muster. I walked away thinking this is somebody we're going to hear a lot more of.

And we have.

Love brought the County Wexford-born singer/songwriter to live permanently on PEI in 2013. And over the past few years, she has endeared herself to audiences across this country with her very personal songs about those things she holds most dear, matters of the heart, the value of family, staying true to yourself, and living life for all it's worth.

On PEI, she discovered a thriving music scene with an incredibly deep and diverse talent pool.

"It's a nurturing place for artists and a lot of great artists have come from this island," says Mythen.

When she recorded her latest record, *Irish Mythen*, she chose to use almost exclusively island musicians.

"There was no issue for me; I wanted to record it on the island with island people, with the exception of Dale Murray, who came in to do some slide guitar. And the way we did it was we got everybody in and said, 'here's the song' and we recorded some of it live off the floor. Some people had their doubts about how it was going

to turn out but I had this idea about how it would work and it did."

That new album and the reputation she's gained for engaging, energizing, and hugely entertaining live shows likely factored in the decision to have her open for Dave Mason and Rod Stewart this summer in Cavendish.

Every musical journey has to begin somewhere. Mythen's began when she was 15 years old, living in Abu Dhabi in the United Arab Emirates with her parents.

It was a time of unrest in the Middle East and it was deemed unsafe for a white teenage girl to go outside. To help her cope her parents bought her a guitar.

"They bought me this little Yamaha guitar and I taught myself a few chords," Mythen recalls. "This was before the Internet so I got this tiny little book about the size of the palm of your hand and it showed some little chords. I learned to play and then I started to sing and then I attempted to write some God-awful teenage angst songs and just went from there."

She played her first paid gig there not long after with a repertoire of just two songs. The

following year she played her first show back at home in Ireland.

In that short space of time her interest in music blossomed, again thanks to her parents.

"I had an older brother and sister, still do thank God, and they followed the music of the time. I was the baby, I wasn't allowed to listen to their music. So I got my parents' music, which now I'm thankful for. That whole year I started listening to some of the Irish greats, The Dubliners, The Chieftains, Johnny Reilly. And then, of course, Baez, Dylan. But I leaned more towards Phil Ochs and Dave Van Ronk because I thought they were amazing."

Mythen said the music she heard that year developed within her a definite love of the structure of songwriting.

"I want to tell a story, not just fulfil a melody."

Mythen found she had a gift for storytelling, something she believes she owes in part to her Irish heritage.

"I think Irish people have a gift for storytelling. I don't know whether it's because we're genuine and we have such a history ourselves that we love a good story or we're afraid of silence and we just keep talking... We have a real love of the arts in Ireland, we never try to put down an art form, we always try to make it flourish."

Mythen said she realized very early on that this is what she wanted to do. Her parents were initially skeptical of her move towards music, encouraging her to go to university first.

So she went to university and studied music, but not music composition or music theory as one might expect.

Mythen, who still cannot read music or write music notation, studied music business, taking one of the first rock school programs in the world, developed by respected musician Matt Hayes.

"He started this school and it was great. It was great because it was the practical side of music."

They learned things like how not to get caught in contracts and how not to get screwed at the end of the night when it was time to get paid. People like Sinéad O'Connor and Christy Moore would come in to talk to them about the business.

"We were getting it from the top."

But even while studying the mechanics

of the music business she never stopped playing and she never stopped writing.

And while she was still influenced by iconic folk artists such as Phil Ochs and Tom Paxton—whom she got to open for in Denmark and who gave her some very good advice—her influences continued to expand.

"When I began to do this as my primary living I started to get into people like Tracy Chapman and Townes Van Zant."

Mythen draws inspiration from all manner of artists, both the old and the new.

"I have a real problem with genres. And as I go on in this business the genres keep splitting and splitting...the old and the new are the way I define things. It's all song-writing, and folk and pop are the same to me, popular music is folk music, the music of the people...I'm a singer/songwriter, I'll leave it at that."

Mythen's music is continually evolving and that's what she wants.

"I have this nightmare and it's me putting on an album and then putting on another album and going, 'which album is that because it sounds like the other one'. That's the most horrific thing for me. If you're not evolving what's the point? I'm not saying this stuff is better than the last stuff but there's always a slight difference. You can't keep putting out the same record."

Making a living in this business isn't always easy but Mythen sums up her lot this way.

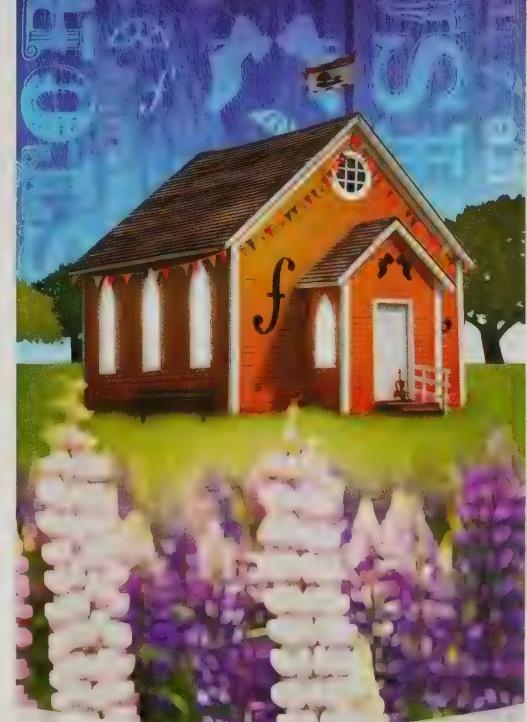
"This thing I do can be exhausting, brutal in its honesty, exciting, demoralizing, outstanding, momentous, and so rewarding I cannot begin to explain. I do it because I love to, I want to, and deep down I know I need to."



P.E.I. MUTUAL
festival of
**SMALL
hALLS**
PRINCE EDWARD ISLAND

JUNE 14-27, 2015
TICKETS: 902-892-2308

CHECK OUT OUR SCHEDULE AT
SMALLHALLS.COM



Traditional Music, Dance &
Storytelling. An Exceptional
Island Experience

Prince
Edward
Island
CANADA
The Gentle Island

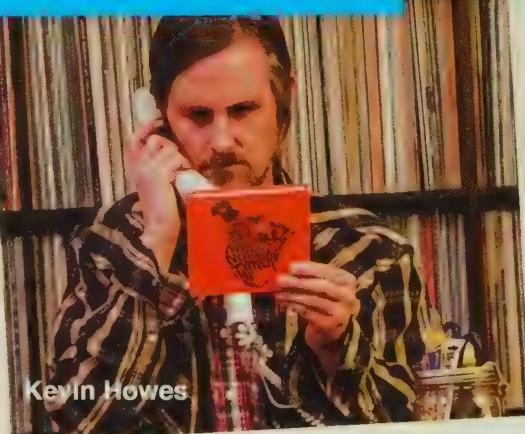


Willie Dunn

Native North America



Shingoose & Duke Redbird



Kevin Howes



The Chieftones

Acclaimed First Nations compilation grew from thrift shop and flea market vinyl.

By Bruce Mason

Vancouver-based curator Kevin (Sipreano) Howes has captured worldwide attention with a compilation of highly original Canadiana: non-traditional, First Nations music. Fifteen years in the making, *Native North America (Vol. I): Aboriginal Folk, Rock and Country 1966–1985* comprises 34 tracks on two CDs, with 120 pages of liner notes, lyrics, and archival graphics. It is also available as a three-LP package.

“Rings with brilliant garage-rock fuzz, pedal steel-laced heartache, singer-song-

writer Earth love, radical politics, wah-wah heroism and the occasional lyrics in Inuktitut,” *Rolling Stone* magazine raved. Across Europe, the likes of *The Guardian* gave the project plenty of space and praise. Although released in November, the collection was selected for a surprising number of Best of 2014 lists.

A popular West Coast DJ, Howes has dedicated his life to uncovering, documenting, and preserving Canadian music. This is another collaboration with independent Seattle label Light in the Attic, which has previously released such highly regarded compilations as its Stax and Country Funk selections. Perhaps most well-known is music of Oscar-winning *Searching for Sugar Man* subject Sixto Rodriguez, researched by Howes. Previous joint projects also include Howes’s six highly acclaimed recordings of Jamaica to Toronto reggae and soul. *NNA*

Vol. I is Light in the Attic’s most ambitious project. A second companion volume, featuring native music from the U.S. and Mexico, will be out this year.

A crate-digging equivalent of an archaeologist, or Canadian Alan Lomax, the insatiably curious and fiercely dedicated Howes discovered fascinating clues to aboriginal culture in home-grown vinyl.

“I started digging through flea markets, record, and thrift stores, driving back and forth between Vancouver and Toronto, to remote places, wanting to learn more,” he recalls. “It was like immersing myself in earning a degree in aboriginal studies, searching for forgotten, small releases. There’s virtually nothing on the Internet, or in libraries, so I went right to the source, to the artists themselves, producers, family, sometimes making requests through community radio stations, reaching out,

including in native languages."

The spirit of Willie Dunn, who passed on before the project was completed, permeates *Native North America*, from the stage-setting *I Pity the Country* to the final dedication, in memoriam. If 'renaissance man,' or 'national treasure' still mean something, they certainly apply to this Mi'kmag and Scottish/Irish descendant. A singer/songwriter, filmmaker, poet, playwright, and one-time NDP political candidate (1993), Dunn created what is arguably Canada's first and finest music video, *The Ballad of Crowfoot*.

Set against his impassioned performance, the 10-minute NFB film juxtaposes archival photos and footage with newspaper clippings, exposing brutally inhumane, unjust treatment, earning international awards, including best short at the 1969 Chicago International Film Festival. It was screened in schools across Canada.

Among other accomplishments, Dunn was awarded a UN medal for service in the Congo, set Shakespeare and T.S. Eliot to native drumming and chants, recorded full-length albums: *Willie Dunn, The Pacific, Metallic* and *Son of the Sun*. He's reported to have whispered into the Queen's ear, during her 1971 visit to B.C.: "We are not your children any more." Dunn spent his life reclaiming a voice for native people, he said, because optimism and hope hadn't brought change. And Howes is now further curating this musical legacy, having scratched the surface on the first NNA compilation.

Many of the compelling, vital songs and stories originate in music's unknown roles in Canada's shameful past, such as the The Chieftones (Canada's All Indian band). Selected from students in an Edmonton residential school, the five musicians were marketed in matching white suits and headgear from the Plains region and went on to open for the Beach Boys during their seminal *Pet Sounds*, later moving to Nashville and Las Vegas, before disbanding.

Also present among the 20-plus artists is Inuk singer/songwriter Willie Thrasher, who found music while being stripped of his family and traditional culture during his youth. Now a licensed busker on the Nanaimo waterfront, the 70-something Thrasher is over the moon at seeing his name and music recognized in *Maclean's*, never mind *Rolling Stone*, and grateful for the attention

and new gigs.

Perhaps most revealing of the era, the resilience of the artists and the ongoing relevance of their music is Willy Mitchell. While putting up posters for his teenage band, he was mistakenly identified as a prankster stealing Christmas lights and was incomprehensibly shot in the head by police. He would eventually receive a meagre settlement of \$3,000. After expenses, he was left with \$500, enough to purchase a white Fender Telecaster Thinline, like the one used by Johnny Cash's lead guitarist Luther Perkins, an instrument Willy still plays today.

Mitchell recalls recording in the Rolling Stones' mobile studio truck, like a "spaceship of blinking lights, shag rugs and captain's seats." The results were sold hand to hand. Ten boxes went to Japan, some to Britain, about 35 boxes in all; with 30 records in each, and no reprints.

Native North America is being widely recognized for more than precious remastered and reissued history. It also links Inuit avant-gardist Tanya Tagaq, hip-hop's A Tribe Called Red, native rap that has arisen in the past decade, and blues that has always been a genre of choice for many aboriginal musicians. Powerful singer/songwriters with scathing lyrics, raucous Inuit garage rockers, Sugluk, melancholy Yup'ik folk from Alaska, hushed country blues of the Wagmatcook First Nation reserve in Nova Scotia—sounds of a generation, healing from residential schools, reconnecting with their stolen culture through rock, country, and folk, injected with haunting Native consciousness and storytelling.

"The music has as much meaning today, or more, given land claims, human rights, and environment issues and we're sending it out to libraries and cultural centres," says Howes, who adds that his ongoing experience is uncovering a looming, more widespread Canadian tragedy—the loss of national culture.

Thirteen of the tracks were buried in CBC vaults. And while the world is recognizing and celebrating the significance of *Native North America*, a priceless treasure is being endangered. Cuts to the CBC are killing this country's rich recorded artistic heritage—of which this is just one example—made virtually inaccessible and without resources to halt its disappearance.



Rhiannon Giddens

Carolina Chocolate Drop makes her dream album with famed producer T Bone Burnett.

By Eric Volmers

It is presumably the sort of offer that doesn't come along all that often, even for a performer as gifted as Rhiannon Giddens.

T Bone Burnett—Oscar-winning composer, A-list producer, and general go-to guy for coaxing roots authenticity out of everyone from Elvis Costello to Robert Plant—approached the singer last year with a seemingly simple question:

"What's your dream record?"

"It could have been very overwhelming," admits Giddens, on the phone from her home in North Carolina. "And it was, for about five minutes. Then I remembered the list and I pulled it out: 'Oh, here we go. This is the man to do these songs'."

Of course, Giddens is no newbie when it comes to roots music. The list she refers to was of song titles she had jotted down over the years. They were favourites that she

wanted to sing but didn't think fit into the specific wheelhouse of her old-time string band, the Carolina Chocolate Drops.

She was also no stranger to Burnett. The renowned producer enlisted Giddens for *Another Day, Another Time*, a New York concert inspired by the music he had overseen for the movie *Inside Llewyn Davis* by Joel and Ethan Coen. She also appeared alongside Costello, Jim James, and Marcus Mumford on the Burnett-produced 2014 compilation *Lost On the River: The New Basement Tapes*, which set new music to a collection of leftover lyrics by Bob Dylan. But Burnett's instinct to trust Giddens's instincts proved bang on.

When the time came, she was studiously prepared and focused for what would become her debut solo record, the brilliant *Tomorrow Is My Turn*.

It's a reminder that, alongside that soaring soprano, the singer's most unusual gifts may be a robust intellectual curiosity and scholarly attention to historical detail. She has studied opera and classical music at the Oberlin Conservatory, sought out the masters of Gaelic mouth music in Scotland, and ventured deep into her own backyard, the Piedmont region of the Carolinas, to study the black string music that became the

domain of the Chocolate Drops. She doesn't "do anything by halves".

So with only a few tweaks from Burnett, the track list of *Tomorrow Is My Turn* comes straight from that original notebook of wish-list cover songs, offering a vibrant and modern take on a wide swath of roots and traditional music.

"Being a mixed-race American southerner, I'm very interested in bridges," says Giddens, who was born to a white father and black mother and named after a character in Welsh mythology. "I'm very interested in how different cultures interact, because that's my experience growing up black and white in North Carolina."

Which is not to say her first solo album sounds overly academic. It swings and soars with vibrancy and exuberance that brings a modern shine to traditional strains.

But it was that devotion to history and investigating cultural bridges that allowed Giddens to recognize an emerging theme as the album was coming together. As most critics have pointed out, all of the songs are either composed by women or have been definitively interpreted by female performers. There's the rousing *Waterboy*, which doesn't stray far from Odetta's take on the prison work song. Her soulful swing

at Hank Cochrane's *She's Got You*, on the other hand, sets it far apart from Patsy Cline's famous version. A run through Dolly Parton's *Don't Let It Trouble Your Mind* mixes country grit with Americana cool and the title track—originally a French pop song—recalls the torch-song majesty of Nina Simone's version.

"I do a lot of research and I read a lot of books and I'm really aware of my good fortune of when I live and where I live and how I live and what a lot of women who came before me had to do in the industry, the doors they had to break down," says Giddens. "Not to say that we're 100 per cent there yet but I recognize where I am on the continuum and it was important for me to pay homage to those ladies. But, of course, it starts with: I love the song. There's nothing on there I chose because it represents so-and-so. That's definitely not it. Love these songs, love these stories, and love the idea. It was in that order."

The song that is arguably gaining the most attention is Giddens's hip-hop infused version of the traditional tune *Black is the Colour*. It's worlds apart from the hushed reverence Simone brought to the number. There's good reason for that. Giddens said she never heard Simone's take before she recorded her own and had been introduced to the song through North Carolina balladeer Sheila Kay Adams. Of course, it doesn't sound much like her version either.

"When you cover a song, you have to have a reason for doing it," Giddens says. "I've never been a fan of covering things with the same exact arrangements that somebody else has done. You can listen to that one if you want to hear that arrangement. I think the trick is always knowing how far to go with it. *Black is the Colour* is a trad song that has been covered by a million people. With that one, I thought, clearly if we're going to do this we have to go somewhere different."

For her solo tour, which includes July festival stops in Calgary and Edmonton, Giddens will be bringing her Chocolate Drops compatriots Hubby J. Jenkins, Rowan Corbett, and Malcolm Parson alongside drummer Jamie Dick and bassist Jason Sypher on the road. A highlight of her live performances has always been her moving take on an unnamed Gaelic song, done in the Scottish tradition of mouth music. Not surprisingly, Giddens's interest in the form began academically before blossoming into a full-blown musical obsession. She took numerous trips to Scotland and studied with modern masters, including Gaelic singers Catherine-Anne MacPhee and Margaret Bennett. It was the beauty of the music—sung in Scottish Gaelic and based largely on the rhythm of the words—that first attracted Giddens. But, true to form, once she had immersed herself in the culture and history she started to see those bridges.

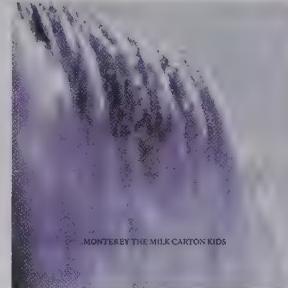
"I loved the idea when Gaels came to America, the interactions they had with blacks," she said. "There were Gaelic-speaking black people in North Carolina. All of that fascinates me... As a minority and as part of a culture that was subjugated by the patriarchy, that's also a part of it. Reading about what the British did to the Scots, the Irish before they came to America and how they practised in on those guys and did it again to the Indians and blacks here, it just reminds you that we have more in common with each other than we don't. People are going through the same things all over the world."



THE MILK CARTON KIDS

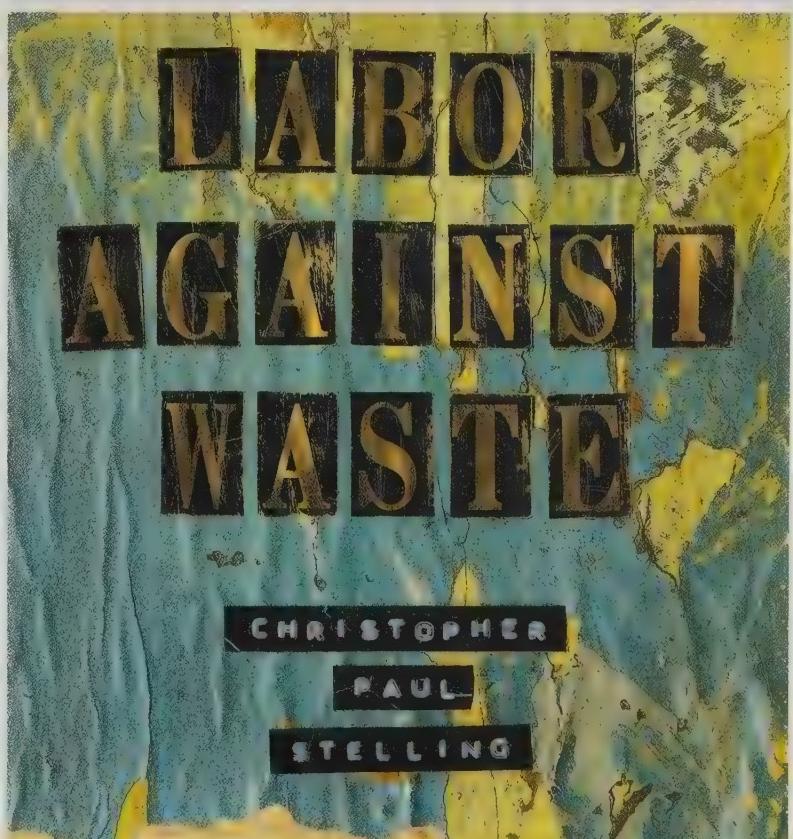
ON TOUR THIS FALL

- 10/7 **Vancouver** Vogue Theatre
10/9 **Edmonton** Winspear Centre
10/10 **Calgary** Central United Church
10/28 **Toronto** Queen Elizabeth Theatre



MONTEREY

ANTI- themilkcartonkids.com



"Masterful guitar picker Christopher Paul Stelling plays with raw emotion perfected by his time on the road." NPR's All Songs Considered

On Tour Forever ANTI christopherpaulstelling.com



Jean-François Berthiaume

Percussionist and singer transforms traditional dance calling in Québec.

By Yves Lambert

Jean-François Berthiaume is a unique artist. In *Galant tu perds ton temps*, he is the gallant tambourine player who can be seen having so much fun behind both drum and suitcase. In the group *Réveillons!*, he becomes a podorythmist and purist traditional dance caller. Alongside his brother David, he has even dabbled in electro-trad. Within the traditional music scene, however, he is known for being one of the most original callers, and maybe even the only one who blends dance calling with percussion, folk poetry, improvisation, and even singing. To this, he adds a large dose of research work.

"I was brought up in music and every-

thing is there. My father is from a family of 12 kids and my mother's family had 11. My father plays accordion and is an excellent singer. He has a large repertoire that came from my grandfather, who was a fiddler in the Richelieu region. My maternal grandfather is also a singer in Charlevoix, but he only sings sad songs. There was a lot of music and dancing in my home. My uncle Paul-André would call a dance or two, and that's how it would go all night long."

At the age of 10, Jean-François wanted to breakdance but he instead started with Russian dancing and, along with Les Pieds Légers de Laval, he explored international dance during a dozen odd years. In 1999, he went to Hungary with the goal of becoming a "Hungarian dancer". He was told that without knowledge of the country's language or history, he wouldn't be able to achieve his dream. He was also told that dance is a carrier of history, and that he couldn't laugh while dancing. That's when he headed to Ireland, where he learned how

to jig exactly like the older Irish folks. Then he returned home to Quebec.

"When I got back here, I wanted to get to know my own culture," says Jean-François. "I started to listen to old records, mostly of dance callers. I also read books about dance and would spend time at Université Laval and at the Centre Mnémo. And I started to do research. Each region has its own personality. In Charlevoix, there are hills and mountains; people dance more slowly than in Estrie, where American square dance is practised. In Gaspésie, there are no square dances; they do contra dancing."

In Quebec, the history of dance calling is related to that of the Quebecois who migrated to the United States a century ago: "Those who returned to Quebec brought back a new dance: square dancing. They showed it to others while calling in English. In the 1950s, there was Ovila Légaré who called in French. It's interesting, because they even tried to translate 'caller' to 'me neur' [which means leader in French]."

When he got back from Ireland, Jean-François became a professor...and a caller, who repeated the moves of different dances to his students. This led him to focus his research on the dances of three different regions of Quebec: Richelieu, Charlevoix, and Beauce. It was then that he realized that the Berthiaumes had preserved rather than invented "les mains blanches", which was known to be the family dance.

Is calling used only in dancing? Not necessarily, according to Jean-François: "I am a collector of call records and I realized that on record, certain calls cannot be danced to at all. What's interesting is the energy of the call, and it becomes like a song instead. You listen to the phrasing and the rhymes. What this means for me is that when I call, I can also do it as a musician, if I like. It's a bit like being a rapper but instead of talking about politics, I talk about dancing."

Jean-François has the reputation of being perhaps the most poetic caller in Quebec. He explains his trajectory: "When you're dance calling, things always have a double meaning. There is a lot of sexual innuendo:

'Bottles in the middle, corks all around', instead of 'Women in the middle, men all around'. It made me want to write more". An example? "J'aime tes bajoues, ton petit cou et tes pommes de terre" ["I like your jowls, your little neck, and your potatoes"].

But Jean-François doesn't stop there. He also developed the art of improvised calling. "The idea is to not repeat myself in a single night. When I know a dancer, I try to incorporate his name into a call. I once called a buffet while dancing. I arrived on the dancehall stage, and people were ordering food. I started to call the menu along with the dance moves. That's when I realized that there were tons of possibilities and that I needed to take notes of what I was saying, but I say so much."

He also realized that he could develop singing within calling, like certain Americans have. And for several years now, he's also been playing a drum while calling. "That comes from Réveillons! In that group, I did the foot tapping. However, I came to realize that a caller whose sitting down doesn't really make people want to

get up and dance. I stopped the foot tapping and stood up to call. Then I realized that I could also play a drum while calling." After all, Gilles Pitres does it while playing snare and Benoît Bourque, along with Éric Tartre and Normand Legault, play bones while calling.

Jean-François the percussionist has even invented an instrument: the suitcase. "I was invited to play at a jam and didn't have my drum with me. A guy told me to use my suitcase. I took out my sticks and started playing on it without changing my technique. The challenge was then to figure out how to use the suitcase in concert. It's not easy to mic. It took time to figure out how to do it."

What Jean-François finds most interesting on both the drum and the suitcase is the sort of trance that can be achieved. With Galant tu perds ton temps, he is given carte blanche, and he makes the most of it. He even puts pennies on the dance floor to provoke screeching sounds. With his brother David, he will soon start using a pedal. You can't stop this innovator from innovating.

WINNIPEG FOLK FEST
JULY 9-12 2015

**EDWARD SHARPE AND THE MAGNETIC ZEROS • WILCO
ARLO GUTHRIE • JOSE GONZALEZ • JENNY LEWIS
KURT VILE • TRAMPLED BY TURTLES • JASON ISBELL
STEELYE SPAN FEAT. MADDY PRIOR • SHAKEY GRAVES
DAN MANGAN + BLACKSMITH • BAHAMAS • DAWES
MATT ANDERSEN & THE MELLOTONES & MORE**

FULL LINEUP AT WINNIPLEGOLFESTIVAL.CA

BIRDS HILL PROVINCIAL PARK
WINNIPLEGOLFESTIVAL.CA

TICKETS AVAILABLE AT
TICKETMASTER.CA
1-888-655-5354

FOLLOW US ON
FACEBOOK, TWITTER
& INSTAGRAM!



Lord Huron

Inspired by vintage pulp fiction, alt-folk combo record beautiful, riveting vignettes.
By Tom Murray

He's only beginning to feel the barest edges of fame but Ben Schneider already feels a little uneasy.

The singer, songwriter, and graphic designer behind the alt-folk combo Lord Huron certainly didn't expect that the project he began as a solo effort a few years after moving to L.A. from Okemos, MI, would so quickly develop into a must-see act.

"It's been kind of a turn-off, just that tiniest bit of fame we've had," he admits, speaking from an unidentified stretch of road in the southern U.S. "Not that we've accomplished anything major but I can see a little bit of what it's like to be at that level. If I'd known when I started all this I would

have thought ahead and done something like Slipknot and Daft Punk, have masks so that nobody knows who we are."

Unfortunately for Schneider and crew it may be too late. After taking on the name Lord Huron in 2010 and releasing a series of solo records, Schneider's once solo project has gained both members (they're currently a four-piece) and acclaim, with 2012's *Lonesome Dreams* in particular striking a chord with critics and listeners alike.

Many people were enamored of the band's western motif, and the overarching narrative that *Lonesome Dreams* took on. Instead of using a disparate set of songs, Schneider aimed for something more along the lines of a concept album. Except that it's not a concept album in the sense of something Yes or Emerson, Lake & Palmer would release so much as an homage to latter-day westerns.

Unsurprisingly, a lot of the bands that Schneider listened to in his youth were as particular about their visual image as they

were their sonics.

"I guess I started with Pink Floyd and Zeppelin as a kid, though I haven't really stayed with them," Schneider admits. "What I appreciated was that they had a visual and storytelling sense to them. It's not like I listen to them anymore but I still appreciate the aesthetic involved, and I think it's something you can learn from."

Schneider's academic career had him studying for a visual art degree at the University of Michigan, so he's just as concerned with the packaging of his albums as he is with the music. In many ways, Lord Huron seems more like a '70s band in the care they take with such things, though Schneider points out that there are plenty of examples of recent bands who are also similarly invested in presenting a cohesive package. He's also quick to say that he likes for people to see the completed work, not the scaffolding around it.

"It's something we're constantly trying to do," he admits, "presenting what we do as a fully formed thing. I'm not really interest-

ed in people seeing the work that goes on behind it, or the behind-the-scenes stuff that has to be done. It's about what we're doing as a band; I don't ever want it to be about me."

The tendency these days is to take any band that fits into a certain set of criteria and match them up against the most successful act in their genre. It's an easy way to make comparisons but especially in the case of Lord Huron, probably a bad way to go about describing them, especially since any initial categories you may feel they belong in are only starting points.

"I've been caught off guard a few times by people telling me who they think we sound like," Schneider wryly admits. "They'll say something like, 'you guys must really be into Mumford & Sons,' and I'll just be nodding my head in confusion. I don't have any bad feelings about that kind of stuff but I just don't listen to it. People assume they know what you're trying to do and they catch you off guard sometimes. It can actually be a little funny sometimes."

The Band's latest album, *Strange Trails*,

ups the ante. Inspired by vintage pulp fiction, the 14 songs that make up the album are as much riveting character portraits as they are beautifully played and produced vignettes that repay constant play. There's a tendency to refer to music as cinematic, and Lord Huron's is exactly that. Songs such as *Meet Me in the Woods* and *Love Like Ghosts* demand film treatment as much as the series of video made for *Lonesome Dreams*; it makes you wonder why these songs aren't in the hands of L.A. filmmakers to see Schneider's complete vision writ large on the movie screen.

"That's what we're trying for, actually," he confirms. "The initial idea for the record was to have short movies accompany it. It's not easy to get that stuff done without the support of a major label but we're slowly figuring it out. Yeah, I think filmmaking and writing are just as important to this process, and I hope to pursue at least some of that soon."

Lord Huron are on Iamsound Records, a small but influential and eclectic label that also boasts popular indie-rockers Florence

and the Machine and electro-poppers Little Boots. This seems to suit Schneider and his band well, if only because it allows them the latitude to create outside of the major label system. Schneider is fascinated by what can be done outside the traditional major label system, especially for bands that don't necessarily fit in the Top 40 paradigm.

A discussion about how bands that seem to have dropped between the cracks of the industry perks up Schneider, who seems most interested in the idea of bands ignoring conventional wisdom and choosing the path that works best for them.

"I saw it on a much bigger scale when we were asked to open for Dave Matthews at The Gorge [Amphitheatre, Washington, D.C.] for a few shows. He's another guy that I don't really know that much about but it was great to see someone who maybe isn't so much on the pop culture radar anymore but still has this whole community of people who come out and see him. It's like they have this little micro-economy going on, and they're doing fine; that's what I want as well."



38TH ANNUAL VANCOUVER FOLK MUSIC FESTIVAL JERICHO BEACH PARK

JULY 17-18-19

Taj Mahal • Richard Thompson • Trampled by Turtles • Frazey Ford • Basia Bulat
Sara Watkins • Sarah Jarosz • Aoife O'Donovan [I'm With Her] • Hawksley Workman
Adam Cohen • Blind Pilot • Said the Whale • Lucius • Mary Gauthier • Phosphorescent
Melbourne Ska Orchestra • Parsonsfield • The Down Hill Strugglers • The Strumbellas
Rory McLeod • Jenn Grant • The Wilderness of Manitoba • Annie Lou • Pokey Lafarge
Perch Creek Australia • La Gallera Social Club Venezuela • Ross and Jarlath Scotland
Paulo Flores Angola • Söndörögő Hungary • Ash Grunwald Australia • The Jerry Cans Nunavut
Bassekou Kouyaté & Ngoni Ba Mali • Sam Lee & Friends UK • Bongeziwe Mabandla S. Africa
Mama Kin Australia • Marlon Williams New Zealand • Nishtiman Iran/Iraq/Turkey • Breabach Scotland
Rising Appalachia • Lindi Ortega • Scarlett Jane • Diget • The Once • Lurrie Bell
Fortunate Ones • Bustamento • Les Poules À Colin • Shtreiml & Ismail Fencioğlu
Matthew Barber & Jill Barber • Son Little • Matuto • Old Man Luedecke • The Sadies
Beans on Toast • Grace Petrie • Tanga • Sousou & Maher Cissoko • Jasper Sloan Yip
Cécile Doo-Kingué • Ivan Tucakov & Tambura Rasa • The Lowest Pair • 100 Mile House

TIX + INFO 604.602.9798
THEFESTIVAL.BC.CA

BRITISH COLUMBIA ARTS COUNCIL
An agency of the Province of British Columbia

BRITISH COLUMBIA

CITY OF VANCOUVER

big rock
ENERGY

TOM LEE
music

100.7 PEAK

THE TYEE
1-800-961-7333 24 HOURS AND 7 DAYS A WEEK

CBC

Global BC

straight



Ian Tyson

Iconic western song-writer considers his new disc magic and his best in some time.

By Alan Kellogg

It's a folk festival tradition in many locales to end the yearly proceedings with an all-performers/audience singalong of a well-known, well-loved ditty that somehow speaks to the heart, soul, and underpinnings of the event.

Amazing Grace, *Goodnight Irene* and *Wild Mountain Thyme* have long been favourites, among others. I once witnessed the late Stan Rogers—awarded the honour of beginning the closer—launch into an a cappella tune he had written two weeks before, leaving all concerned thoroughly confused, if not irritated. At least it turned out to be *Barrett's Privateers*, destined to be one of his signature pieces.

At the Edmonton Folk Music Festival, one of the continent's largest and most prestigious, the coda to the event has been constant for decades—namely Ian Tyson's classic *Four Strong Winds*. The fit couldn't be tighter or more appropriate.

Throwing the words iconic or legendary around these days seems to be applied to any performers with a hit or two who make

it to their old-age pension cheque deposits. The marquees of small-town casino showrooms sadly attest to this.

In the case of Ian Dawson Tyson, born in Victoria, BC, 81 years ago, surely these superlatives are safely in order. Most *Penguin Eggs* readers across the planet will be familiar with the basic Tyson backstory. That is, the saga of moving from Vancouver Island rodeo rider to art school, Toronto, and Ian and Sylvia, The Great Speckled Bird, network TV and solo work, touring the world before moving to Alberta nearly four decades ago.

In the gorgeous hill country just west of Calgary, he put down deep roots by establishing a working ranch that raised cutting horses and began the second major phase of his recording and performing life as a singer, songwriter, and western arts champion that continues to this day. Books, kudos from diverse corners, hundreds of performances onstage, onscreen outings, and, of course, the legacy of the recordings have followed.

Carnero Vaquero is Tyson's 13th album for Stony Plain Records, and the man himself—who can be on the laconic side when it comes to self-promotion—seems particularly pleased with the effort, as he well might be. On the phone from a Toronto hotel room, we begin with the title, "ram cowboy" en español.

"Well, we had a little contest on YouTube to name the album, and a woman in California came up with it. [It refers to] a great old bighorn ram that lived in the whaleback rocks west of Longview on the OH Ranch. I only saw him once but he was recognized as having the biggest curl in the world. He was killed just at the end of the album work in March by an auto. I'm quite happy with the [ram's head] album art by Paul [Rasporich]."

Those of us lucky enough to have visited the Tyson spread with its panoramic view of the Rockies will recall the old stone building perhaps a couple of kilometers from the modern ranch house, itself a tasteful museum of the way west. This is where *Carnero Vaquero*—an intriguing, fresh-sounding collection of Tyson originals, a traditional ballad, and a couple of well-chosen covers—was recorded courtesy of his touring band of Gord Maxwell, Lee Worden, and Thom Moon, with Tyson sporting the producer's Stetson. It's a testament to the democratization of recording technology (not to mention the rise of the province) that the terrific sounding tracks were also mixed in Nanton, AB, and mastered in Calgary. Homemade, indeed.

"Who knew the stone house would have that kind of sound? It's where I write but recording is a different story. You just can't predict it. But it had that feel thing happen-

ing. And yes, I enjoyed producing it, although I don't know why. It really started out as demo sessions around a year ago but when I listened back I realized we could build on it."

He credits Nashville's Catharine Marx, who plays keyboards in Reba McEntire's band among a long list of other credits, as the welcome ringer who helped things gel.

"She is just a wonderful player who came highly recommended and it was amazing the different dimension she brought, capable of changing the whole mood, a minimalist in the best sense. She just picked up the vibes instantly, and made a very important contribution."

And while we are on the subject, what does "Ol' Eon" think of Music City these days?

"Well, it's changed a lot, the packaging has changed. I mean, what is it? Is it country music? Hard to say. There is some great bluegrass coming out of there, and the Texas thing is always interesting. Let's put it like this, to be diplomatic: country radio is aimed at a much younger demographic."

Along with another successful collaboration with Tom Russell—the elegant, elegiac *Wolves No Longer Sing*—Tyson teamed up with Calgary actor, poet, and musician Kris Demeanor for two cuts, *Jughound Ronnie* and *The Flood*.

"I heard Kris on CBC Radio about a local theatre thing and he just seemed to have the right attitude, really together. And we clicked. The bridge he wrote for *The Flood* was just the thing the song needed and I could have never written it; it just blew me away. The whole linear thing worked..."

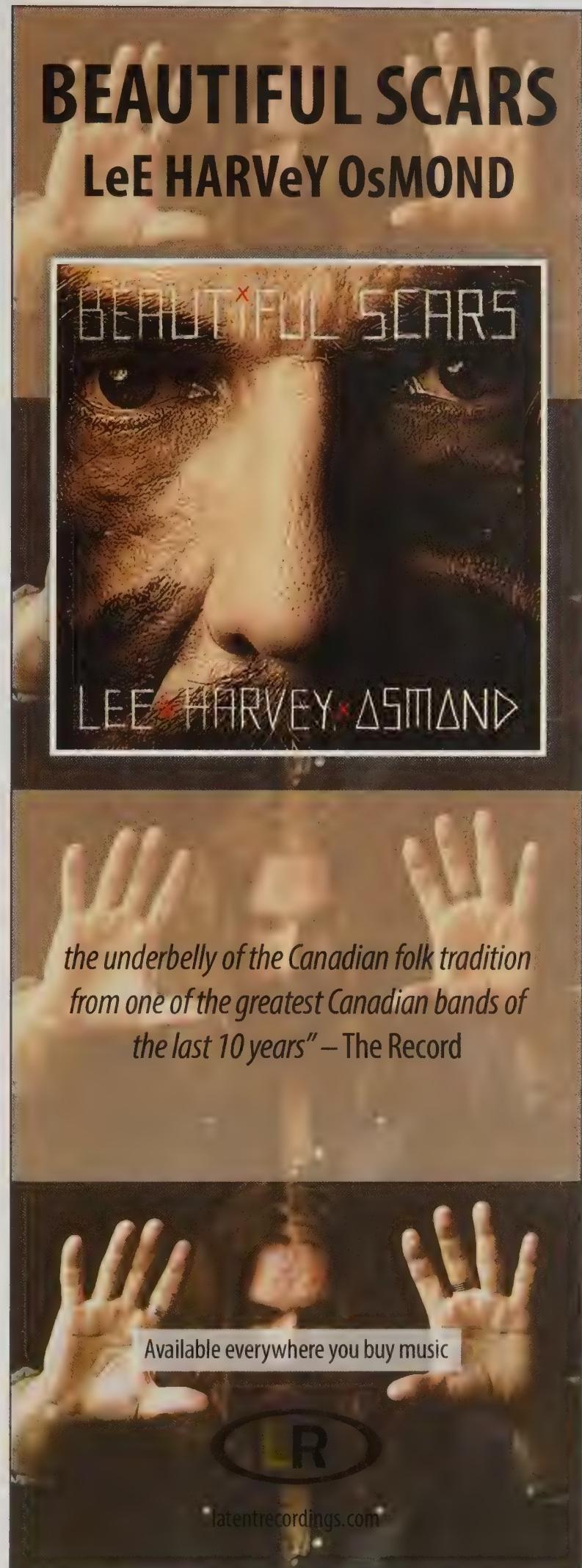
Long known as one the smoothest vocalists of the genre, Tyson went through years of turmoil—and no shortage of gravelly voiced performances—following an onstage blowout in 2006 and a mysterious virus later on. Three years ago, Calgary surgeon Thomas Gillis performed an operation "that changed the whole game". Along with exercises designed by a vocal coach, the gravel has been tumbled into a much more polished delivery, "a small miracle maybe, but a big miracle for me".

On the news of the day, the occasionally outspoken libertarian, selective environmentalist, and lamenter of a fading way of western life says he's fine with the recent Alberta election shocker that ended 44 years of Tory rule with a social democratic NDP landslide.

"Well, it was time that those clowns were thrown out. Me and my redneck neighbours voted Wildrose," but he's OK with this outcome. "The oil and gas era here is not over but you can see it on the horizon from here." He worries about running out of water, of overpopulation, of the need "to push back on the assholes, and there are a lot of them out there".

While acknowledging the indignities of old age ("being in your 80s is not for sissies"), he says he's not ready to change his routine making music and overseeing the ranch anytime soon. "Maybe I don't want to hit 100 but I can handle this for awhile."

As to the reception of *Carnero Vaquero*, Tyson hopes "it has legs and doesn't drop out of sight quickly. CBC doesn't play me, and I don't know why. Did I piss someone off? Anyway, this is music for grownups, for people who love the West and want to preserve what we have. I think there's some magic here, some of the best work I've done in some time..."





Katie Baggs

Her straggly bits and pieces—misfits—of songs make up a wonderful new solo disc.

By Jean Hewson

Many musicians liken the creative process to having a baby; conception, gestation, labour, and delivery are all aspects of bringing both children and musical projects into the world. During the winter of 2015, St. John's singer/songwriter Katie Baggs experienced both types of birth. February saw the release of her sophomore solo CD, *Wonderful Strange*, and in March she and her husband Luke Nichols became first-time parents of a little boy named Levon.

"The whole album was recorded while I was pregnant," says Baggs. "When we started, I didn't know I was pregnant. The plan was to record the entire project in three days but everything always takes way

longer than you think it will," she laughs. "Later in the fall we came back and finished it. The way we recorded the vocals was affected because my voice was different. I had a pretty big belly and my singing didn't really sound the same and I didn't have the same kind of breath control; but I'm happy it ended up that way because my vocals have this different quality from anything I've ever done before. It's quieter and there is something peaceful about it."

As a child, Baggs took lessons in classical violin and traditional fiddling through the Suzuki Talent Education Program. Although neither of these styles features significantly in her compositions, she is grateful for her musical education and acknowledges its influence upon her art. "The sounds that are part of your day-to-day life are the ones that end up influencing the sounds that you create yourself. Sometimes when I listen to my own melodies I hear things that might be reminiscent of the Newfoundland traditional sound and style, even though I don't deliberately try to write that way—but it's still part of my musical experience."

"When I was 18, I stopped taking lessons and stopped playing violin for a while because I didn't want it to turn into something that was rigid and forced and not fun. Then in university I made some friends who were musicians, and we started playing folk music together. Anything we could play was fair game and everybody was learning each other's tunes. It brought back the kind of feeling we had when we were kids just playing around with music."

In the years since those informal, university jams, Baggs has been contributing to the music scene of Newfoundland and Labrador as a member of various original bands, including Dead Language, All the Wiles, and Pilot to Bombardier. Her first solo album, *Home Again Home Again*, came out in 2012 and chronicled her voyage across the country to British Columbia where she worked for a spell, before deciding to return home. "I was on this epic adventure—I took a job in B.C. and was living in a really magical place. Then I left and drove by myself across the country back to Newfoundland. The songs are about that journey, the going

and the coming. My second album is very different. It doesn't really have a theme. *Wonderful Strange* is a collection of songs that are straggly bits and pieces, misfits I guess."

In Newfoundland, the word wonderful can be used in both standard and idiomatic ways. It can signify something marvellous or wondrous but it also means "extremely" or "very." Baggs's lyrics are inspired by the beauty of everyday things: nature, weather, dreams, and family stories. "Some of the songs are new and some have been kicking around since I started writing songs a long time ago. *Silver Thaw* was inspired by a poem I wrote in high school remembering back to when I was in grade 6 or 7. It was a warm day in spring when I opened my window and looked out. Everything was covered in ice and it was absolutely magical," she reminisces.

"Another song, *Pinball Revival*, I wrote about a dream that I had after reading an article in the *Telegram* about how there was a pinball museum opening in Seattle. I've always loved pinball and it's experiencing a bit of a revival—there are pinball cafés

opening up, and people are getting back into it. I was really excited to hear that, so I wrote a song about it!"

Baggs delivers her songs with a gentle, clear voice and minimal instrumentation. Her arrangements are tasteful and low key, emphasizing her lovely melodies and lyrics. The compositions come to her in an organic manner while moving, walking, and exploring.

"I compose in my head. I don't write anything down until I have a chunk of a song in my head memorized. Some of my friends have suggested I should use a digital recorder but I can't really work that way. Maybe I've lost a lot of melodies because I didn't record them or write them down but the ones that stay, I think they are probably better anyway."

Having a baby and trying to promote a new CD at the same time would seem a daunting task for many but Baggs plans to keep playing over the summer, albeit close to home. Some upcoming performances include the Newfoundland and Labrador Folk Festival and Writers In the Wild, in Woody Point. "I was determined to get the CD done

before the baby was born so that I would be forced to play. I also played a showcase at the East Coast Music Awards when Levon was two weeks old, and I played at Lawnya Vawnya just last month. My husband Luke has been a big help, he is really supportive."

Baggs is currently taking a break from her day job as a substitute teacher so that she can fully enjoy the early months of motherhood, and has no immediate plans to become a full-time musician.

"I feel that the music industry has changed the music scene here; things are more 'for sale'. I just want to play music with everybody. It's not as much fun when it's all about money or exposure. That's one of the reasons I haven't made music my main day job, at least not yet. I don't want my CD to be just a product. The music kids hear these days can be a bit far away; it's about celebrity and that kind of stuff. But to know that the regular people around them like their parents and teachers play music—well that makes it accessible. It should be a part of daily life and a part of our culture. That's how I like it to be."

NEW ON BUSTED FLAT RECORDS

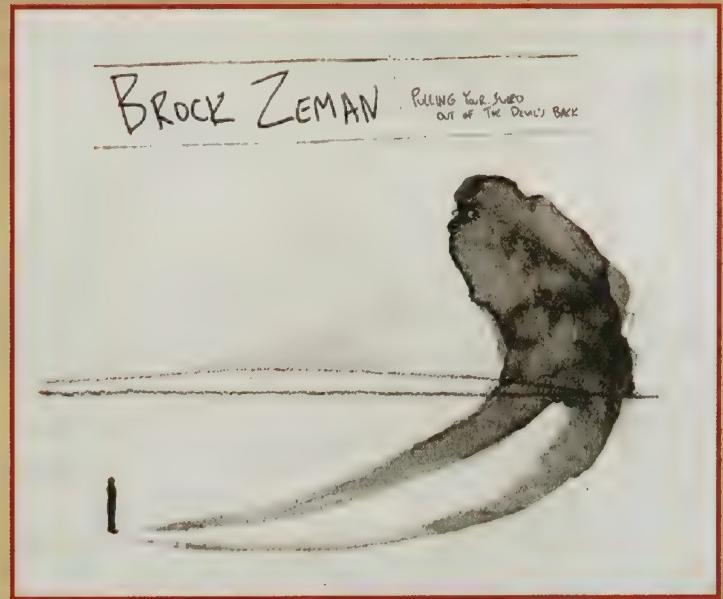


LINDSAY FERGUSON

CHAMELEON

"ALTERNATIVE ROOTS MUSIC, THE SONGS WEAVE AND JAB WITH NIFTY ARRANGEMENTS, FERGUSON FEELS FREE TO TAKE THE WORDS WELL BEYOND THE FOLK SPECTRUM." —BOB MERSEAU, CBC

FOR MORE INFORMATION & TOUR DATES VISIT WWW.BUSTEDFLATRECORDS.COM • DISTRIBUTED IN CANADA BY F>A>B



BROCK ZEMAN

PULLING YOUR SWORD OUT OF THE DEVIL'S BACK

"THIS IS A MATURE, POWERFUL ALBUM FROM A WRITER WHO TRULY NEEDS TO BE HEARD." —JEFF ROBSON, TELL THE BAND TO GO HOME, UFMF WINNIPEG





Maggie Bell

Top right: Stone The Crows (Les Harvey on guitar)

One of the all-time great hell-raising British blues singers resurfaces revitalized. By Colin Irwin

Maggie Bell has a story to tell. In fact, she has a vat of stories to tell. And she'll happily keep you entertained for hours telling them in a relentless, anecdotal barrage delivered at 300 mph in a still occasionally impenetrable Glaswegian accent...and you'd be advised to tell her to hurry up writing the promised autobiography.

"I'm having the time of my life," says Maggie, with breathless excitement, her enthusiasm for getting up onstage and belting out the blues undiminished by the ravages of time. "I did 167 concerts last year and they were great because I can now do exactly what I want. It took me until 70 years old to reach this stage but I'm loving it."

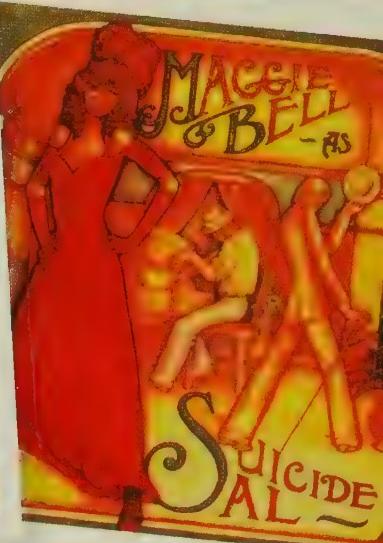
Much of her gigging these days is with the

fabled Hamburg Blues Band, though she's heading for Vancouver Island Musicfest this summer in partnership with another great British blues hero, Dave Kelly, slide guitarist with the Blues Band.

Mention of Canada inspires her to launch into story mode about Long John Baldry. "You know he lived in Vancouver for a while? He wrote a song about me—did you know that? It was called *Maggie Bell*". (And while we're on Baldry, check out his duet with Maggie on *Black Girl*.)

In all her years with the great blues rock band Stone The Crows and numerous other blues rock explosions along the way, Maggie has had to drag around the epithet of "Britain's answer to Janis Joplin". It's not something she's ever taken kindly to and instantly outlines a million reasons why it's simply not true.

"People were always trying to shove a bottle of Southern Comfort in my hand but even though my name Bell is a brand of whisky, I don't drink. Never have done really. But what can you do? You know what Yankies are like—they all love guns.



I've never done much booze, never smoked dope, I don't need it. Smoking 10 a day, that's my vice."

Even so...with that incredible, hell-raising voice which you imagine stripped the paint off many a sweaty club wall back in the day—and after 70 summers can still pin you to the floor and knee you in the groin with exceptional force—it's hard to take her seriously when she talks so animatedly about her current obsessions...going for long walks, gardening, bicycle riding, and playing bowls. Not exactly rock'n'roll but she's alive and raising the roof while many of her contemporaries are long gone.

She is, she assures us, singing better than ever, having rediscovered her passion for performing after a lengthy break when she disappeared into the bowels of Europe to live with a Dutchman.

It didn't work out and 20 years later she came roaring back. "I did a tour with Chris Farlowe and it was like a greyhound coming out of the traps! And I did this gig supporting Wilko Johnson at Croydon at, like two in the afternoon. I've never done

a gig like it. I got a standing ovation. A standing ovation. At two in the afternoon? Can you imagine that?"

Listening to the passion in her voice we surely can.

"I've got rid of all the crap in my life, kicked out all the negative people and I'm having a ball. There's a lot of Scottish people in Canada, aren't there? I'm looking forward to it. Tell them I'm going there to entertain them. People work hard to get the money to come and see a concert so I make sure I give them a good time."

"What a ride!" she says, reflecting on her career so far, launching into a volley of anecdotes about her early days in Glasgow. She was a window dresser in Glasgow earning two pound 10 shillings a week when one Monday morning she was taking £73 from the shop to put in the bank and was set upon by a robber trying to take the money.

What happened, Maggie?

"I kicked the shit out of him. I got the money back and chased him up the road. I was given a £55 reward and a day off from work. I bought a radiogram with the money. That's when record shops were great."

What was the first record you bought?

"Can't remember...*The Freewheelin Bob Dylan* maybe. I remember buying *Bewitched* by Peggy Lee. I played the hell out of that. I think the first single I bought was *Good Golly Miss Molly* by Little Richard. I remember seeing *The Girl Can't Help It* and couldn't believe it. I got expelled from school for sneaking off to the movies. I hated school. It was more like a prison. They weren't teachers they were prison warders beating the hell out of kids with straps. They just wanted you to go and work in sausage factories but I knew I was never going to do that."

Instead she became a window dresser but her life took a different course when her mother answered an ad on her behalf for a singer in a big band.

"I was 17. I think I may have sung *Parchman Farm* at the audition. I knew some Mose Allison songs. And suddenly I was up there earning £67 a week doing covers of things by Nina Simone, Petula Clark, and Martha & the Vandellas."

Playing in the dance halls in Sauchiehall Street was all well and good but there was a tiger ready to explode and the catalyst for its release occurred when the legendary

Glaswegian Alex Harvey (of the Sensational Alex Harvey Band) introduced her to his guitarist brother Lesley, then playing with a band called the Kinning Park Ramblers. When she joined them they reinvented themselves as Power, were signed by infamous Yardbirds manager Peter Grant ("he was wonderful—we were being ripped off playing at these American air bases until Peter came along and stopped all that") and changed their name to Stone The Crows, because they happened to be the first words that came out of Grant's mouth when he heard them play.

They didn't have hits exactly but their fame as one of Britain's most exciting live bands quickly spread and because she had a raucous bluesy voice and billowing hair Maggie received the unwanted accolade of the Janis Joplin comparisons.

Joplin, she says, was never an influence or a heroine—for her the main inspirations were Julie Driscoll, Aretha Franklin, and Nina Simone.

The band made three well-received albums, *Stone The Crows*, *Ode To John Law* and *Teenage Licks* when tragedy struck at Swansea Top Rank Suite one night in 1972. Les Harvey, the band's guitarist, co-songwriter, and Maggie's partner, was electrocuted onstage.

"That was unbelievable," she says. "It was just so awful. You're there and this awful accident happens and there's nothing you can do about it. It was hard to take but Lesley went to a better place. We tried to keep it going but the band was shit after that—there were better pub bands around. I thought, 'this isn't going anywhere' and

got out."

A solo career followed with the albums *Queen Of The Night* and *Suicide Sal* and she had a U.K. hit in 1981 duetting with B.A. Robertson on a cover of the old standard (and P.J. Proby hit) *Hold Me*. Her profile was further maintained singing *No Mean City*, the theme song for the long-running Scottish detective TV series *Taggart*; while her reputation has been sustained by a lifelong refusal to play the record industry games or prostitute that amazing voice with wanton commercialism.

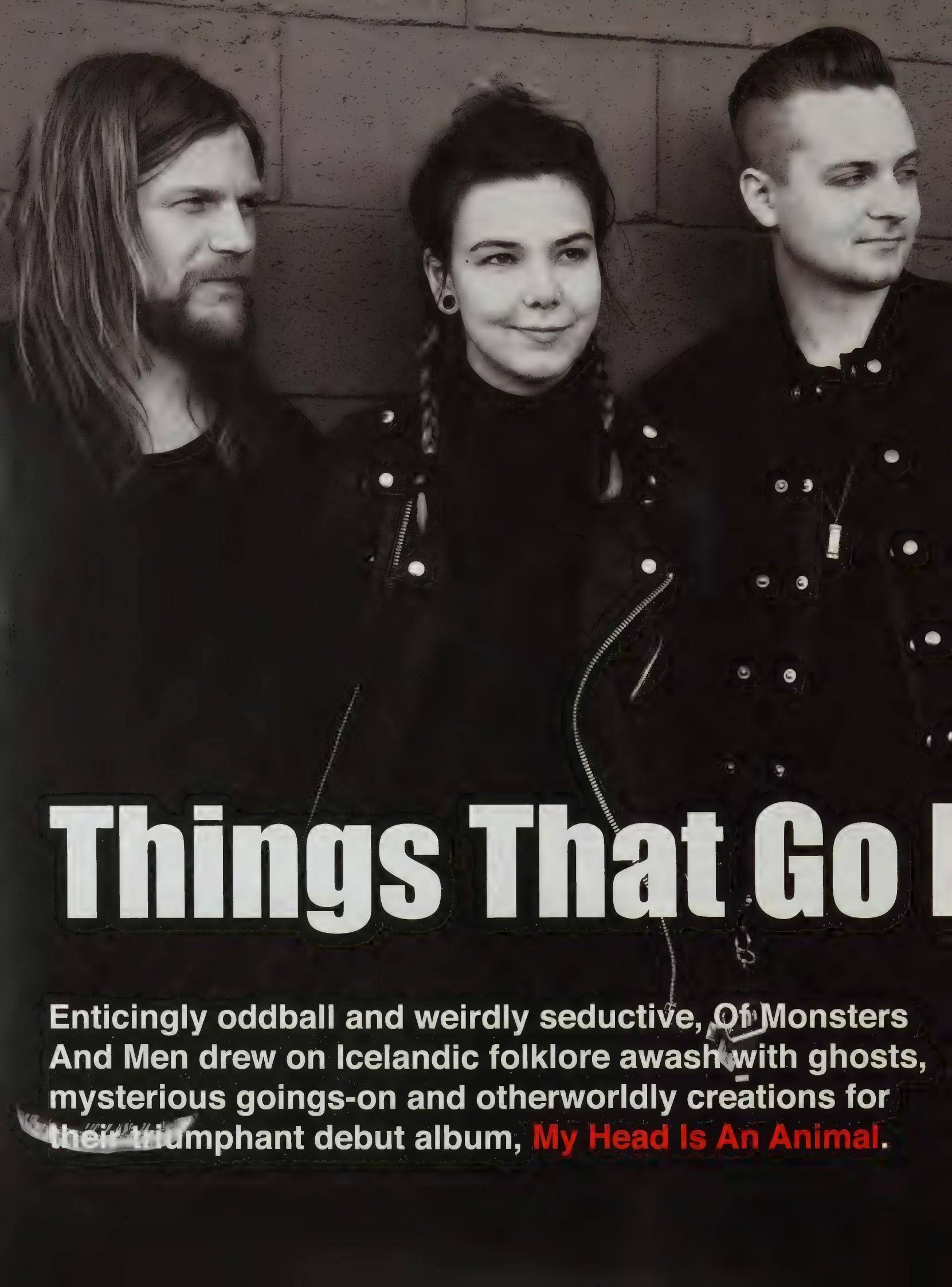
These days you might find her drifting into Kylie Minogue's *Can't Get You Out Of My Head* during her version of the Staple Singers' *Respect Yourself* ("*Can't Get You Out Of My Head* is a great song—the bass line is fantastic, I'm a fool for bass lines") but blues remains her enduring passion and driving force.

She's met and worked with some of her heroes. John Lee Hooker, Chuck Berry, Nina Simone... "Strange lady. She said to me, 'how come a white girl can sing like a black woman?'."

She even met Groucho Marx in Los Angeles. "He turned up in a wheelchair wearing a white uniform at the Four Seasons. He said to me, 'Thank you for coming. All the girls from Scotland have big tits'. Then sang *I Belong To Glasgow!*"

She is now making up for those lost 20 years in some style while Dave Kelly, too, is something of a legend with a million stories to tell. And maybe we'll get him to tell them also some time soon. Meanwhile, Bell and Kelly are on the rampage...expect sparks to fly...





Things That Go

Enticingly oddball and weirdly seductive, Of Monsters And Men drew on Icelandic folklore awash with ghosts, mysterious goings-on and otherworldly creations for their triumphant debut album, **My Head Is An Animal**.



Empire In The Night

Four years later, having cast a spell on North America and Europe, they return with a remarkable new release. “We put everything into a soup and stirred it all up and **Beneath The Skin** is the result,” they tell Colin Irwin.



Let's talk about Iceland. Who isn't fascinated by the satanic beauty of Iceland? A remote, sparsely populated island on the top of Europe rubbing shoulders with the Arctic Circle. A tantalizingly mysterious land of midnight sun and unrelenting darkness with a moon-like visage populated by hot sulfuric pools, black caves, angry volcanoes, and even angrier trawermen.

Outposts such as this naturally breed eccentricity. The country is awash with folk tales, myths, and legends, where elves, trolls, and devious demons run free and 'huldufolk' — a hidden race of exceptionally tall, good-looking people with magical powers — may bestow on you unspeakable treasures or hideous penance according to whim.

History also tells us that somewhere at the bottomless abyss of Hekla Fell in Baula Mountain north of Reykjavik are secreted the Gates of Hell. Folklore? The place is teeming in it.

Small wonder the music that emanates from the wondrous populous can feel slightly, er, deranged. Think Sugar Cubes. Think Björk. Think Sigur Rós. Think Ghostigital. Think Emiliana Torrini. Think Purrkur Pillnikk. Think mún. Think Of Monsters & Men. Yes, especially Of Monsters & Men, who came among us a few short years ago to lift your spirits and tantalize your imagination in such an energetic and refreshing manner.

That wondrous debut album of theirs, *My Head Is An Animal*, sounded both alluringly original and comfortingly familiar. All in an enticingly oddball, weirdly seductive, dazzlingly Icelandic way, of course.

Here was a thoroughly modern indie band whose international appeal skated almost imperceptibly through all the usual boundaries of music and genre, yet enveloped colourful glimpses of an ancient and rarefied folk music tradition.

Canada loved them. The U.S.A. loved them. Britain loved them. The whole of Europe loved them. And they seem to have been touring the world for the last three years soaking up that love. So

much so that they couldn't muster the time to come up with a new album. Until now.

The new album is called *Beneath The Skin* and, all buoyed up for its release in a Toronto bar as they kick off their first tour of the new material, the charismatic Nanna Bryndis Hilmarsdóttir is musing on the effects and legacy of her home country.

"I think Iceland has influenced us more than we realize," says the amenable Nanna, the dark-haired singer with a penchant for interesting hats, DM boots, and girlish haircuts.

"When you're growing up you just take it for granted but I realize now how much it has shaped us and what an inspirational place it is. I grew up in a small town, Gardur, which is by the sea and has a huge lighthouse with lots of birds and folklore and that does inspire your imagination. My grandmother would tell lots of ghost stories and I became obsessed by ghosts. Those old folk legends have definitely influenced our lyrics."

Indeed, *My Head Is An Animal* is awash with ghosts, mysterious goings-on, otherworldly creations, and things that go bump in the night."

"I do miss Iceland when I'm away," Nanna is saying. "I'm always excited to go off on tour with the band but there always comes a point when I want to go home."

Now 26, Nanna is still somewhat shocked to find Of Monsters & Men—the little band she originally started putting together in 2010—touring the world and, acknowledging they may have ridden in on the crest of the wave that brought Mumford & Sons world domination, going on to become the new darlings of indie folk.

Raised on a diet of Limp Bizkit and Damien Rice alongside fairy stories embedded in her childhood, Nanna went to music college and was working in a video store when she decided to launch her solo career under the name Songbird.

Like most Icelandic people, her English was excellent and from the off she decided to write in English, taking the view that while the Icelandic language is perfect for heavy metal music it sounds a little too aggressive and confrontational for anything more acoustic and sensitive.

She drew on a broad musical palette, blending native folklore with her own life experiences growing up in a small, remote community, along with the wider music world that touched even the distant outposts of Iceland. For, as remote as her upbringing in the tiny community of Gardur (population 1,200) might have been, there was no shortage of music to feed off, internationally or locally.

"Iceland has a great music scene," she



Nanna Bryndis Hilmarsdóttir

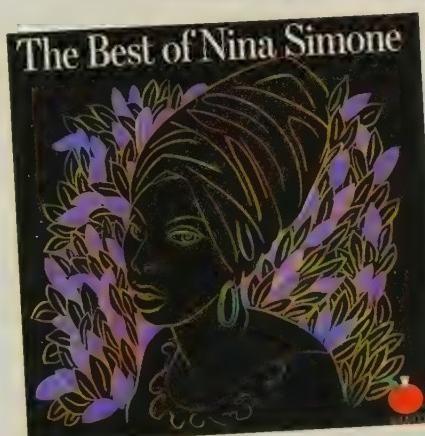
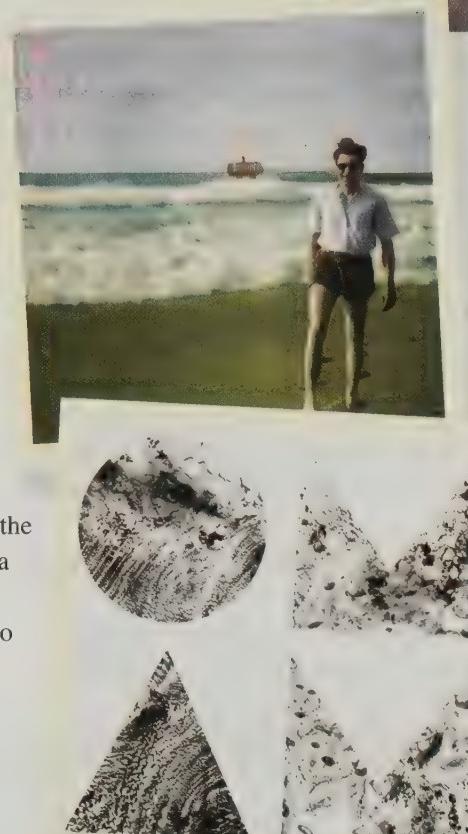
says. "You'd always find lots of bands playing in bars who were a big influence on me. Seeing them made me want to be in my own band."

Built on the storytelling tradition with which she was raised, she expanded her Songbird vision to incorporate an old schoolfriend, Brynjar Leifsson, to play guitar with her. They in turn met swarthy guitarist/singer Raggi Pórhallsson, adding drummer Arnar Rósenkranz Hilmarsson, bass player Kristján Páll Kristjánss, and pianist/accordion player Árni Guðjónsson for a 2010 appearance at Músítilraunir, a high-profile annual battle of the bands event.

Raggi came up with the name Of Monsters & Men and, as nobody could think of anything better, it stuck. After just a week of rehearsals, they won the Músítilraunir competition by some distance, apparently, and that was it, they were away. They had no clear vision of where they were going or how they were going to get there...but they were intent on enjoying the journey.

"We had no big plan and I don't think any of us ever thought we'd ever play outside of Iceland. The country is so small that nobody ever thinks they can become a professional musician. You make a record just so that you can hold it in your hand and be happy you did it, you don't expect thousands of people to go out and buy it.

"So everything that has happened has been a complete surprise. We never sat down to decide on a particular style. We all come from different backgrounds and influences and the sound we make just comes naturally from all of us. We



go in a room together to work on material and everyone has a voice and that makes us play better. We play around with ideas and see what happens. We do often disagree but we never argue—if someone has an opinion on something, they are never afraid to say it and everyone listens and we try out new ideas. We all respect one another.”

In some ways their approach has been dictated by circumstance.

Initially built on the sensitive style Nanna established in her Songbird

days, the band swiftly adapted to the demands of the stage. They consciously got louder and bigger, adding a brass element and constructing the thunderous rhythms and bouncing choruses that now get audiences jumping.

“When I was starting, the music was very quiet and in the early days of the band we played quietly and delicately. But the crowd would be having a few drinks and be chatting and they would get louder and louder until they were louder than us. So we decided the best way to get their attention was to play with more power, so we got louder as a band. When you’re in a band you have to keep trying until you find a way to make it work. But we are still developing and getting to know our own sound. I hope we never stop developing.”

Their rise has been relentless. *My Head Is An Animal*—a maverick mix of intriguingly bizarre lyrics, gritty, strong melodies, enlightened arrangements, power drums, engaging voices, and infectiously insistent choruses—was released in Iceland at the end of 2011, came out in the rest of the world a few months later, and swiftly transformed them into iconic flag-bearers of a new era of livewire acoustic-based melodies. The band themselves were completely wrong-footed by this unexpected turn of events but, thinking on their feet, they are loving the ride.

“We never thought anyone would take any notice of us outside of Iceland and we were so surprised when we started getting a response from different parts of the world. It wasn’t something we ever expected or even aimed for. We just wanted to play... the rest is a bonus.”

One of the key catalysts of their success was the track *Little Talks*, with its ebullient, big-band sound and freewheeling harmonics featuring a breathless duet between Nanna

and Raggi who, clearly, have a great rapport on stage and off and do most of the writing together but, despite appearances, are not a couple. Released as their first single, *Little Talks* scored more than 20 million hits on YouTube before it even took its place on *My Head Is An Animal* and the EP *Into The Woods*. This was the track that essentially broke them across Canada and the States.

It’s a song that mirrors Nanna’s dreamy fascination for the weirdness and mystique indelibly embedded in her psyche, with a story line inspired by a spooky old house from her childhood. This triggered her imagination into concocting an imagined conversation between two lovers, one of whom turns out to be long dead. All this aided and abetted by a suitably odd Nordic art video featuring a bunch of sailors, a space boat, a cave, an enormous two-headed bird, and Nanna as the warrior queen who engages it in a punch-up. Strange videos have become something of a speciality for this lot... “Oh yes, we have such fun making videos,” says Nanna excitedly.

Subsequently used in TV shows and video games, *Little Talks* was a hit single all over the world (though, disappointingly, it only reached 108 in Venezuela). Similarly celebratory and pleasingly oddball choruses whipped up an energetic storm on tracks such as *Dirty Paws* and *King & Lionheart*, which typically alludes to ships, ghosts, and hideous monsters.

And the never-ending tour started, including regular appearances in Canada.

“Canada has always been nice,” says Nanna. “I remember when we were starting we played a small pub in Montreal and not many people showed up. We did quite a few gigs like that when we were starting with lots of drunk people but it’s all good experience. I remember one when we were playing and a drunk girl suddenly jumped onstage, took the microphone, and started shouting because she couldn’t find her sister. It was very strange.”

There have been increasingly higher profile gigs since, including triumphant performances at Montreal’s Osheaga Festival, Lollapalooza in Chicago, England’s leading festival Glastonbury, and the 2012 Newport Folk Festival. “Oh, that was great,” she says. “When we played there was someone doing sign language to the audience from our lyrics. We thought that was amazing. So

few Icelandic bands get to play overseas we still can’t believe what’s been happening. We are loving it. We went to Brazil and had such a great time. We just can’t believe the audiences are so overwhelmingly nice. I want to savour everything.”

In the midst of non-stop touring, the followup album to *My Head Is An Animal* has been a long time coming. It’s difficult to think about new recordings when you are constantly travelling and gigging, while Nanna concedes they are not the most prolific when it comes to writing new material (“sometimes it feels like pulling teeth”).

However, when Nanna and Raggi did finally sit down to write fresh material for the new album they made a conscious decision to veer away from ghosts, boats, and monsters and put more of themselves into the music. Neither of them found it easy but that second album, *Beneath The Skin*, is here now and pretty remarkable it is, too.

“There was no one musical theme to it but we did discuss the type of album we wanted to make and we all had different ideas and put them all together to see what we came out with. We put everything into a soup and stirred it all up and *Beneath The Skin* is the result.

“But when it came to the lyrics, Raggi and I had a plan to challenge ourselves and take ourselves out of our comfort zone. And we decided that making the songs more personal would make that happen. So we set about writing lyrics that would say exactly what we wanted to say. It was very hard. It brought out a lot of weird emotions but it’s a very personal album and we are very happy with the way it has turned out.”

Recorded in Iceland and L.A. with Rich Costey co-producing, it contains the same characteristics—big, expansive choruses, lush melodies, sharp power-packed rhythms, engaging vocals—that thrilled everyone so much in the first place, but this is now tempered by a more grown-up, harder, more sophisticated angle on things.

The long gestation process developed the material in unexpected ways. Lead-off single *Crystals* was initially worked out at sound checks and went through many different incarnations before they finally deemed it ready for the album.

“It was meant to be a really quiet and laid-

back song but it kept turning into something else..."

What it turned into was a slightly disquieting lyrical theme of darkness and fear rampaging along on an exhilarating barrage of incessant drum beats and disturbing references to "bleeding colours" and "raw and charcoaled thighs".

Try as you might, it's not easy to get Nanna to elaborate on the meaning of all that... she prefers to let people draw their own conclusions and says one of her greatest delights is chatting to people after gigs and hearing what they think the songs are about.

Take *I Of The Storm*, undercut with another brooding drum beat, pained countenance, and wordplay that betrays feelings of desperation and insecurity. Like *Crystals*, the accompanying video features Nanna's voice transposed—without a trace of any of the band members—into the mime of a strange-looking character (a gnarled, bearded trawlerman type on *Crystals* and a harsh-faced, androgynous figure decorated in tattoos on *I Of The Storm*). A fiendishly clever ploy to divert amateur psychologists away from the conclusion that the surprisingly melancholic, deflated nature reflects a darker side to their own personal lives perhaps?

The album is still littered with sufficiently vigorous whoops and happy choruses to effectively disguise its brooding undercurrent, yet tracks such as *We Sink, Hunger*, and *Wolves Without Teeth* confirm that this is a much heavier, more serious, more wintery album than its predecessor. It's official: Of Monsters & Men are now all grown up and

ready to create songs about real life rather than fairy tales.

Having entered the fray aboard a pleasingly quirky debut album enjoying what they clearly considered to be a bit of a lark, they now sound deadly serious about preparing the groundwork for a long career in the circus of the music industry. That they are doing it without sacrificing the trademark whooperama; lots of 'hey heys' and 'hoo hoo hoos' still abound, along with the irresistible infectiousness that made them such a breath of fresh air and delighted us all so much in the first place.

They are here for the long haul—at least Nanna hopes so—even if people are still grappling to locate a convenient peg on which to hang them.

Like any musicians from Iceland, the word glacial usually appears in descriptions of their music, while indie folk, folk rock, and alt-folk are liberally used in the eternal quest for simple definition.

Nanna is ambivalent about the use of the F-word when people attempt to explain what they do.

"It doesn't bother me if people call us a folk group. That is fine for me. I'm terrible at describing our music to people who've never heard us so if someone calls us a folk group then sure, I'm happy with that. There were a lot of folk influences on our first album because we come from a singer-songwriter background but I think the new album has moved away from that and is far more diverse. I couldn't give what we do a

name, though...it's just a mixture of all our differences and ideas when we sit in a room together."

Indeed, it's hard to put them into any recognized musical bag, although Nanna does purr when you mention Arcade Fire and Bon Iver in the same context.

"People do sometimes compare us with those bands and I'm very happy when they do because I really like both of them. I'm a big fan of Arcade Fire and I love Bon Iver. I'd love to work with him."

If her house was on fire, I ask, which one album would she risk her life to save. She ponders the question long and hard. There's lots of low muttering and some interesting asides about a Bollywood collection and you imagine the house would have long been burnt to cinders before she finally decides she will save *The Best Of Nina Simone*.

"When I was 17, I had a red Toyota that broke down a lot and I took that record with me everywhere. It was always in the back seat. I loved it so much."

You had it in the back seat of your car?
You mean, a vinyl copy?

"Oh yes, if I hear something I like I always want to buy it on vinyl. There's something about having a physical copy on vinyl. I love it."

Nanna Bryndis Hilmarsdóttir giggles deliciously, charmingly bids us good day and leaves us with the thought that sometimes you do have to savour the past and gather it up with you if you want to move forwards.

Of Monsters & Men. An Icelandic institution. A philosophical masterclass. A brilliant band. Folk or otherwise.



The Penguin Eggs Interview



Buffy Sainte-Marie



She's a 74 year-old force of nature that will not, and cannot, be contained. Buffy Sainte-Marie commands centre stage like a technicolour, thirtysomething Tina Turner, flanked by a high-octane, four-piece band. "Keep calm and decolonize," she whispers in her warm, trademark vibrato, then announces: "I have a brand-new release: *Power In The Blood*."

The concert is in North Vancouver but it could be in England, a Gulf Island hall, or Toronto's O'Keefe Centre. Penguin Eggs had listened to an advance download of what critics are calling "one of her best, ever" and first contacted Buffy on tour in Australia. She asked if she could text her answers back and forth on a 19-hour flight to the U.K. and talk later, on the phone and in person, in Canada. Questions by Bruce Mason.

How did the new release come about?

I didn't want to continue touring without a new record. Ever since *Running for the Drum*, six or seven years ago, I've been on the road with my band, lots of countries, cities, reserves, everything. I had all these songs, new and old, in my head. Some we perform every night but had never recorded—or else had recorded during a time when I couldn't get any airplay—so few people had ever heard them.

Why *Power in the Blood*?

"It was written by my friends Alabama3, about being ready for war. I modified it, with their blessing, including: '*When that call it comes / I will say, no, no, no, to war!*' It's primarily about money laundering, rerouting funds from general domestic welfare—education, arts, public health, etc.—into bank accounts of money junkies at the top. In my opinion, in war, both sides are obscene. Power can be the feudal system and the endless, ancient war racket; but it can also mean the power in your own DNA, your own brains, and what you do in your own life.

You've come full circle, like a medicine wheel. The first cut, *It's My Way*, was the title track from your debut recording in 1964, also the title of your biography, and most often, the opening number in concerts.

My mantra, I guess, or an anthem and celebration of the lifelong struggle for self identity. It's a universal idea simplified into a three-minute song, which can be as powerful as a 400-page book. To me, a good song stays relevant even though other good ones come along. And the ones I keep loving are fresh to me every time I perform them. I wanted to record it again, flew around the world with a playlist from my home studio in Hawaii, talking to producers, searching for someone to add the sonic qualities



Buffy Sainte-Marie – the elder



Buffy the traditional folk slayer

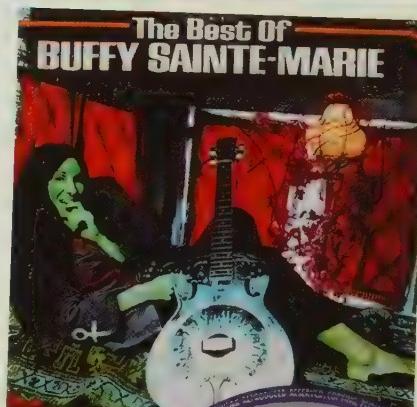
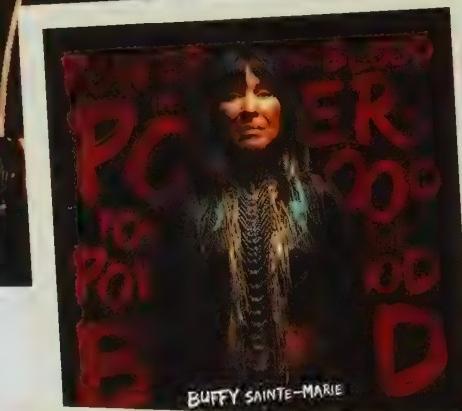
I wanted. And I picked three producers for this album, which is unheard of, for me.

You are very hands-on in the studio. Why three more producers?

When I decide to record a song I usually play with it alone and only keep going on the ones that continue to intrigue me, or want to re-record. Later, when I feel like going on the road, I work with a co-producer and we record, overdub, whip 'em into shape. But I always follow the original idea.

Michael Phillip Wojewoda, who has worked with Barenaked Ladies, Rheostatics and on Jane Siberry/k.d. lang's *Calling All Angels*, really contributed to *It's My Way*, creating a new environment, or atmosphere, to help make it more immediate but still timeless. I knew Jon Levine's work with Nelly Furtado and K'NAAN and wanted to bring him from L.A. back to Toronto, where we recorded. This is my fourth co-production with Chris Birkett, since 1992. We get along real well, take turns engineering for each other and making lunch.

Chris is quoted as saying, "She pays a lot of attention to her lyrics and when Buffy says something, she actually means something".



PC FOR FOOD
BUFFY SAINTE-MARIE

I'm so happy to be a songwriter—I'm even surprised when I get to record anything. It's a privilege and a blessing to have a medium of expression that has a place in the world.

How did you select the songs?

Some audiences like the love songs, others, the rockers, or the ones with a strong message. Some of the classics people always ask for like *Universal Soldier*, *Until It's Time For You To Go*, and *Up Where We Belong*. They're all so different from each other, go figure. I don't focus on what I think people will like. I included *Not The Lovin' Kind* and *Generation*, from the '70s black-list years when LBJ called me a "loose cannon" and an "artist to be suppressed". Richard Nixon agreed. I don't think the world was ready for *Generation*, back then. And I found inspiration in UB40's *Sing Our Own Song*, which is closely associated with Nelson Mandala and the anti-apartheid movement. But I gave it my own powwow spin. *Farm in the Middle of Nowhere* is what I call "rockabilly Hawaiian"; what my life is like these days, in the spirit of country music. And *Ke Sakihitin Awasis* is a love song to Indigenous cultures, which continue to be under attack.

I wanted to include something on the sanctity of life—*We Are Circling*—a kind of throwback to hippies and rainbow acid, whatever, and the splendour of Mother Nature with *Carry It On*, which I sometimes recite onstage and hope people will learn

to sing. *Uranium War* is the most powerful statement, a sequel to *Bury My Heart At Wounded Knee*.

For more than five decades you have been involved in Aboriginal issues. Any progress?

Tragic realities change so slowly, never fast enough for me. We get everything first, the mining, the GMOs, the cancers, the acid rain. If it makes money it continues in the rest of the world. Idle No More and other like-minded people are genuine grassroots responses to the realities we all face today, most extremely in the front lines of "Indian country". A lot more people are now seeing the big racket for what it is, people everywhere are seeing climate change in their own neighbourhoods, the middle class disappearing, more local mom and pop stores out of business. With a 50-year perspective, travelling all around the world, I think people are ripening, learning. I've seen a lot of changes, some things are getting better.

Is the computer still an essential tool?

Getting my first Mac in the mid-'80s was a game-changer. It used to be frustrating to hear my songs filtered through record companies' A&R people, engineers, producers, other musicians; and I'm much more satisfied using my own ears and my own hands on the recording equipment. Other people mean well but music is so personal, it's easy for somebody else to inaccurately portray what's basically a dream. Of course, I create digital art on the computer and like so many people who love all music, I'm finding it online, different kinds of music, from different countries.

When referring to your artwork, you've compared pixels to beads. Does something similar apply to creating music?

Computers belong in the hands of bead workers and powwow singers, art and storytelling by ordinary people rather than corporations. I can save multiple versions and have an unlimited palette of sounds. Then I can play a demo digital version of what I'm going for and ask a great player to replace my cheesy attempt with something better.

Coincidence and Likely Stories (1992) was one of my best albums, the first one where people could hear the songs the way that I heard them in my head, the first collaboration with Chris and the first released on the Internet. Now you can hear all kinds of music, and everybody can get played, publish a song, or share things, which makes this a wonderful time.

Sometimes I'm called a warrior for peace but I'm not a warrior at all. What I represent is new thinking about alternative conflict resolution. We still have all these military schools but we need something quite different from the war racket and quite possibly a real step to a safe future, more global and populist than the '60s.

What appealed to me in folk music were the songs that have lasted for generations but I wasn't trying to be one of those guys. I wanted to give people something original. I committed folk music heresy with one of the first synth guitars. Pioneering in digital art and music was threatening to people who thought I trying to

**KINGSVILLE
FOLK
MUSIC
FESTIVAL**
**AUGUST 7-9
2015**
LAKESIDE PARK
KINGSVILLE, ONTARIO

Lynn Miles **Ashley MacIsaac** **Guy Davis**

NATALIE MACMASTER & DONNELL LEAHY

• Ashley MacIsaac • Valdy • Lynn Miles • Guy Davis • Pavlo • The Arrogant Worms • The Good Brothers • J.P. Cormier • The Marigolds • Dave Gunning • Oh Susanna • James Hill • Ariana Gillis • Suzie Vinnick • Notre Dame de Grass • The Bombadils • Rant Maggie Rant • Sarah Jane Scouten • Katherine Wheatley • Wendell Ferguson • Magoo • Chris Coole & Ivan Rosenberg • Linda McRae • Lizzy Hoyt • Laura Bird • Ben Sures • Todd Crowley's Musical Petting Zoo • The Oh Chays • Dale Butler • Glen MacNeil • Karen Morand & Bosco • Phillip Scott Poli

www.kingsvillefolkfest.org

ON ONTARIO ONTARIO CANADA

VISITORS CREDIT CARD TD COMMUNITY

SECC DOMINION PLAZA SOCAN

PRESENTED BY SUN PARLOUR FOLK MUSIC SOCIETY A NON PROFIT



CALGARY FOLK MUSIC FESTIVAL

JULY 23-26

LUCINDA WILLIAMS • JOHN BUTLER TRIO • FATHER JOHN MISTY • THE MAVERICKS
ESPERANZA SPALDING • SHAKEY GRAVES • BUFFY SAINTE-MARIE • PLUS 65 MORE

403.233.0304 • CALGARYFOLKFEST.COM

Win a Copy of Jayme Stone's Lomax Project



Juno Award-winning banjo player Jayme Stone has assembled a wonderful cast of musicians to record songs and tunes uncovered by the great musicologist Alan Lomax. *Jayme Stone's Lomax Project* includes the likes of Tim O'Brien, Bruce Molsky, and Brittany Haas of Crooked Still. And together they recorded 19 tracks comprised of music from as far afield as the Georgia Sea Islands, Trinidad, and Scotland. The U.K. magazine *fRoots* dubbed it "an essential album". *Penguin Eggs* described it thus: "In

every track you'll hear the utter joy that came from making this record, and that joy is infectious".

Borealis Records has generously donated 15 copies of this recording for our readers to win—that's a CD for each year of our existence. To earn one, correctly answer the questions below and e-mail them to penguineggs@shaw.ca. Put Jayme Stone Contest as the subject.

And please, don't forget to include a mailing address and a proper contact name in order for us to forward your disc. Failure to do so will result in disqualification.

Q 1: Name Alan Lomax's ballad opera that opened in the U.K.

Q 2: Who did John and Alan Lomax discover in Angola Prison, Louisiana?

Q3: What griot did Jayme Stone collaborate with on Africa to Appalachia?

Answers to the Frazey Ford Indian Ocean contest are: Q1: Obo Martin McCrory, Q2: Syd Barrett Q3: Willie Mitchell.

And the winners are: Joyce Burns, Peachland, BC; Michael French, Sudbury, ON; Haley Mills, Saguenay, QC; Peter Firth,

North Bay, ON; Jean Coutu, Brandon, MB; and Violet Affleck, Weyburn, SK. Congratulations to all our winners.



replace traditional paints and acoustic instruments but I was adding to the available tools so it didn't all sound like TV.

I've learned to lock the editor out while inspiration is coming. But constructing songs and refining songs—turning them into something that people are going to love—takes work. I worked on *Universal Soldier* like a college student looking for an A. And *Bury My Heart at Wounded Knee* took years to finish. And even now it's just prequel to *Uranium War on Power in the Blood*:

*An enemy – I watched it grow
Corporate greed and lust for gold
And coal and oil and hey now, uranium
Keep the Indians under your thumb
Pray like Hell when your bad times come
Roll em up, strip em up, get em' with a gun.*

My band deserves a lot of credit. They're all professional, a lot of fun, really supportive. We rehearse a lot before a tour, and during sound checks we go over anything that any of us want to practise. My theory is that, with professionals, it isn't how good you are when you're good; it's how good you are when you're bad that counts. And people should be aware that those of us who try to make change in the world have our lightness, our love, our appreciation, and our sense of humour, that sustains us.

In May you were given an award at the Royal Occasion of the Royal Conservatory. Isn't that ironic for someone who doesn't read music?

No, it's wonderful, for me, for them, for everyone. Here's a back story for your readers: I recall playing the piano, like a toy, at age three, teaching myself snippets from Tchaikovsky and Beethoven, by ear. But I never learned to read music. After graduating from high school I took the bus to the Berklee Music School in Boston and informed them that I wanted to study but couldn't read music. They turned me away. However, I returned several years later to a give a solo concert for five figures, and again, to teach film scoring, and yet again, to teach electronic music, which they knew little about. When my son studied at Berklee I was told I had music dyslexia. I experience songs internally, like a 360-degree movie. The emotion, the story, the characters, the instrumentation, the melody and harmonies and effects, and the mood are all of a sudden there in my head. Different songs lead me in different ways. I usually

record a song pretty much the way I first hear and see it in my head. I can write for a symphony but I can't read it back the next day. So, for me, the Royal Conservatory award, in Toronto, recognized that, in the end, music is natural. Shakespeare couldn't type, probably couldn't have imagined a typewriter, but we all agree he could write.

Buffy Sainte-Marie albums are like snapshots of you at a particular time. What do you hope people get from *Power in the Blood*?

I continue to keep my nose on the joy trail, and if something is missing I try to create it, just do my best every day, take joy wherever I can. It's pretty much the money changers taking over the temple, nothing new, but now everybody can see it. This is no time to give up, especially on each other.

You're a septuagenarian, now, an elder. Here's the question many people are asking: how do you continue to bring so much energy and passion to your work?

I have always tended to be healthy, was never interested in alcohol or drugs. I take ballet and flamenco classes now—who does that? It's fun, keeps me natural. People use words like grounded and focused but I call it plain being natural. I take time off, live on a farm with lots of animals. For me, the best therapists are furry, a chance to shut up and shut off my human ways and just be quiet. Here's a line from *Carry It On*: "We're only here by the skin of our teeth / so take heart and take care of your link with Life".



Sweet Sainte-Marie

Reviews



69 Alex Cuba



57 Whitney
Rose



67 Thomas
Mapfumo



71 Ron
Sexsmith



83 Corrine
West



Bassekou Kouyate & Ngoni Ba

Bassekou Kouyate & Ngoni Ba

Ba Power (Glitterhouse)



The ngoni is a kind of West African lute and Kouyate

plays it like few others can. On top of his world-class virtuosity, he's also blessed with the classic sonorous tenor of all the great Malian griots, making him a double threat whose star shines brightly in the African musical firmament. What sets his sound apart though, is the way he deploys distortion, wah wah and other effects to create a more contemporary, electric, sonority for the instrument, that soars and speeds above the funky grooves laid down by his rock-solid family band.

The production values on *Ba Power* are more raw and direct than 2013's brilliant *Jama Ko* and for this listener, at least, makes it a somewhat less sublime offering. Still, the rollicking high energy that carries

the bulk of these tunes along is undeniable and certainly won't disappoint anyone who wants to hit the dance floor. All in all a solid offering, if not the album from his catalogue that one would take to the deserted island.

— By Ian Menzies

April Verch

The Newport (Slab Town)



Thank goodness Ottawa is known for more than tulips and disgraced politicians as the eternally prolific and twice as youthful April Verch releases her 10th album and gets a little personal with it. Its title comes from her rich Valley upbringing. Growing up in a household surrounded by music and the love of a musical family, it was the name given to the much-needed addition to their tiny house. The Newport became the practice space and social focal point of the home, if not the entire,

tightly knit community. It's the perfect title as Verch's life, career, and musical choices come full circle. A virtual ambassador for Canada, Verch tirelessly trots her distinctive fiddle-driven sound across the world's stages and, at 36, the little firebrand—step dancing by 3 and playing fiddle by 6—has fully transitioned from child prodigy to fully realized virtuoso.

A tireless musical historian, Verch commands a style blending new to old, merging a love



for her Ottawa Valley's cultural heritage with historic field recordings, which demonstrate the importance of the past to the music of the present. Guitarist Hayes Griffin and bassist/clawhammer banjo player Cody Walters reinvent the trio sound across four spry originals, five trad covers and five covers of artists from the '20s.

Adding her indelible stamp to this music in the form of her personal history continues the Verch legacy as it moves the music forward for a new generation.

— By Eric Thom

Anna & Elizabeth

Anna & Elizabeth (Free Dirt Records)



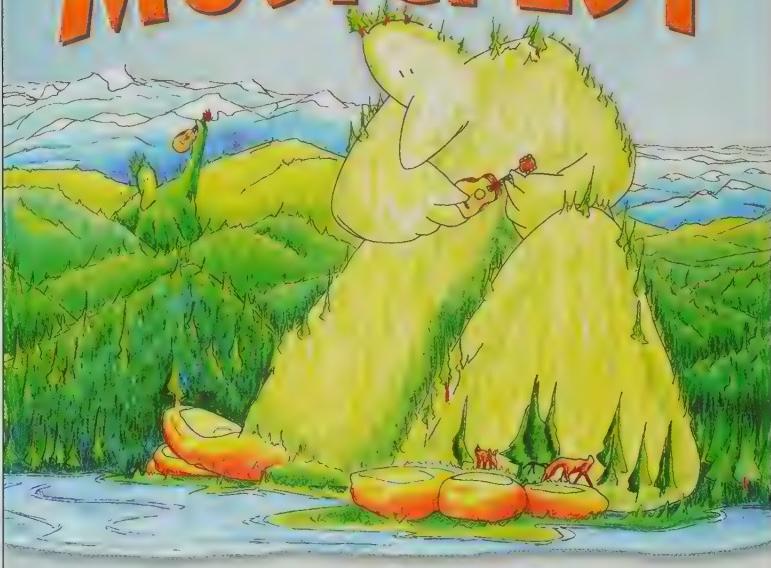
Anna & Elizabeth is a self-titled collaboration between

Anna Roberts-Gevalt and Elizabeth LaPrelle that is steeped in tradition, featuring "mountain music" in its various forms from a cappella harmonies to instrument-backed ballads. Anna & Elizabeth, known at festivals for their "crankie" and puppet shows, are committed to the tradition of "hollow music" and their goal is to pass on the tradition to younger singers and musicians. They've selected songs that have been in their families, songs they've turned up in their research on traditional music in Kentucky, plus tunes from the Carter Family and the Stanley Brothers. All the songs on the album are traditional except for *Father Neptune* by Connie Converse, *Won't You Come and Sing for Me* by Hazel Dickens, and *Voice from On High* by Bill Monroe and Bessie Maudlin.

The album features 16 songs, including *Long Time Travelin'*, *Little Black Train*, *Poor Pilgrim of Sorrow*, *Soldier* and the

VANCOUVER ISLAND

MUSICFEST



July 10-12, 2015 • Courtenay, BC

Featuring... **LYLE LOVETT**
and his Large Band

BUDDY GUY

**GRAHAM
NASH**

and many more!

Tix and Info: islandmusicfest.com

Lady, and a long, interesting Scottish ballad, *Orfeo*. Their voices are perfect vehicles for the music to which they add some tasty instrumental licks. Part of the fun of a trad album is comparing the versions of the songs to the ones you might already know. In some cases the tune, as in *Greenwood Sidey*, is different to what you might be used to. Anna & Elizabeth is a musical treasure I highly recommend.

— By Gene Wilburn

Colin Hay

Next Year People (Compass Records)

COLIN HAY



Another solid outing from the former Men At Work front man shows Hay at a kind of middle point in his musical path, deftly working in and around the solo formula he's been blending for decades. By now he's proven himself a skilled craftsman, adept at assembling all of the various components that make up his reliably accessible folk-pop but he's also smoothed out the sound to the degree that on first and second listen they tend to wash over rather than grab, even considering the myriad melodic hooks he's dotted his

choruses with. There are lyrical depths, however, whether in the character study *Mr. Grogan*, the sweetly melancholic glance back at his youth that is *Waiting in the Rain*, or the open-hearted, unblinking title track. Maybe next time the alchemy will take hold.

— By Tom Murray

Debashish Bhattacharya

Slide Guitar Ragas From Dusk Till

Dawn (Riverboat Records)



This music takes time. Going on any sort of journey does and that's the point.

In this world consisting of immediate gratification addictions that include over-mixed music full of aural excitors and falsified bass frequencies, this is pure.

It comes from a deep well of tradition and musical discipline. You will hear truth and naked beauty. Subtle tones rain down. Gentle, exotic embellishments follow.

From the opening alap (the slowly played improvisation that spells out the raga scale about to be explored) of the first track, it is obvious you are being pulled inside the mastery



of one of the great contemporary masters of Indian slide guitar.

Slide guitar fans, if you don't know Debashish Bhattacharya, you simply must. For those already acquainted with Indian music, you will be delighted. For those who aren't used to this style, this CD is a perfect introduction. You don't need to know anything about the form to appreciate the sublime beauty of what is happening here. Just close your eyes, trust the music, sit back, and enjoy.

Take the time, you won't be disappointed.

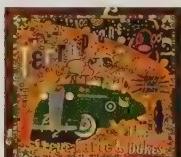
Listen a second time and you will find more gratification in the music of Debashish Bhattacharya than you could ever imagine.

This music takes time. Enjoy the trip!

— By Doug Cox

Steve Earle & The Dukes

Terraplane (New-West Records)



What a long way he's come since 1986's *Guitar Town*, where the youthful Texan and outlaw-in-the-making served notice that country could embrace rock and be the better for it. Over the past 29 years and some 22 releases, Earle has lived more lives and served up more musical personas than he's had marriages, often recreating himself in the fashion of his many heroes.

Much has been made of the fact that this is a blues record, as Earle digs out from the other side of a crumbled marriage and life's never-ending trials. It's no more blues than Earle is country but the good news is *Terraplane* (named for the Robert Johnson song) is a loose-fitting affair that is suiting Earle's current

state to a T—he's clearly enjoying the rich therapy derived from its decidedly laidback groove.

You'd be hard-pressed to not hum *Gamblin' Blues* over and over to yourself as Earle delivers one of the album's best tracks, saving the only true blues composition—*King of the Blues*—for the end, dark, weighty masterpiece that it is. All in all, a fetching addition to the Earle canon and, somewhat

sadly—and in the tradition of the blues—Earle's suffering is our gain.

— By Eric Thom

Whitney Rose

Heartbreaker Of The Year (Cameron House)



This Charlottetown, PEI, singer-songwriter, now living in Toronto, has had both the wisdom and good fortune to

surround herself with top musicians so far in her career. From Blue Rodeo's Bazil Donovan, who produced her self-titled first disc, to Raul Malo from The Mavericks who helms this second effort, the girl has had solid support for her songwriting efforts, both musically and production-wise.

Most of the songs on this sophomore effort are her own, like the title track, which has the lyric: "You won't find me too drunk at the after party / You won't find me in bed drowning in tears / I'll be sitting with paper and pen / Working out the math so it won't happen again / So folks like you will never come around here."

This is a woman with a head on her shoulders and one with a clear vision of what she wants. There are only two covers on the disc: the Jeff Barry/Ellie Greenwich/Phil Spector *Be My Baby*, which is a duet with Malo, and Hank Williams Sr.'s *Tears In My Beer*, whose writing was an influence when she was growing up in her parents'



up-to-the-minute contemporary and even otherworldly, with the drumming of Shawn Killaly at times imitating a pre-programmed pulse.

And though it's clearly grounded in folk, songs such as the title track and *The Story of Pippi and Lionheart* carry big, infectious pop choruses. *Baby It's Only Rock'n'Roll* is meticulously orchestrated, building from a subdued and sombre beginning to a lush, rolling anthem with gang vocals and keyboard effects that wandered in from a '80s-era Cure album.

The elation of the music makes a compelling counterpoint to the feelings of separation and loss that underpin the lyrics but it's the kind of contradiction you don't mind coming back to contend with over repeated listens.

— By Scott Lingley

Rick Fines

Driving Home (*Independent*)



You don't need to revert to Rick Fines's history as most people know him. He's an instantly likeable soul who, as his first release in eight years suggests, has travelled this country doing his lovable minstrel thing for 20-plus years. Yes, he's been missing of late but he's experienced a lot over the past few years and, father to his beautiful baby girl—likely the source of this disc's title—he's on a serious life high that's reflected in this spirited, full-band recording. Over the course of his career, he's long been pigeonholed as a blues man. But he's always had many cards up his sleeve and this collection of a dozen originals (including two co-writes with Grainne Ryan) bears out a newfound energy that reflects his refreshed

The Hillbenders

state-of-mind.

Fines merges substantial blues chops with a strong band sound, injecting this disc with its definitive joie de vivre and the joy of a man who clearly has something good to 'drive home' to.

— By Eric Thom

Jory Nash

The Many Hats of Jory Nash (*Thin Man*)



Jory Nash sure has a way with chords, melody, and hats. The latest offering from this prolific Toronto songwriter offers a different lid for each of the 12 songs, from a pork pie to balaclava to dunce cap. Most apt is the helmet from Nash's beloved Toronto Maple Leafs for a tune about heartbreak, which the Leafs deliver in droves.

Like the many hats he tries on, Nash tries many different grooves, from a soul feel on *Nine Miles Long* to a country crooner on *The Lord and the Losing Streak*, which got some inspiration from Rob Ford. The production is almost flawless: just enough instrumentation to

bring out the songs but never getting in the way, and special kudos must be extended to keyboard player Robbie Grunwald.

Nash seems to approach songwriting as a craft. He's not one for waiting for the next inspiration to flow. It's all good solid stuff, and not predictable. But I haven't yet heard the memorable Great Canadian Song come from Nash. He comes close in *King In Denial*, and I'm confident that a great creation is somewhere under his hat.

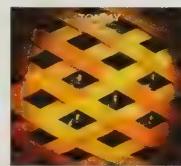
— By Mike Sadava



Jory Nash

The Hillbenders

Tommy – A Bluegrass Opry (Compass)



The Hillbenders, a spirited bluegrass quintet from

Springfield, MO, has released their third album, a bluegrass homage to The Who's iconic rock opera *Tommy*, aptly named *Tommy – a Bluegrass Opry*.

It's been 45 years since audiences first heard the musical wizardry of Townsend and Daltrey's classic rock opera. The definitive rock album has been transformed into a high-energy bluegrass opry, the brain child of producer Louis Jay Meyers, co-founder of Austin's South By Southwest music, film, and tech festival. After hearing The Hillbenders perform, Meyers saw his realization of a 20-year-old dream of a bluegrass *Tommy*.

Since 2008, The HillBenders have been fusing bluegrass with their rock'n'roll influences. *Tommy – a Bluegrass Opry* is not just a remarkable tribute but showcases dazzling banjo, Dobro, mandolin, bass, and guitar instrumentation, and dynamic

vocals of Nolan Lawrence and Jim Rea. The Hellbenders “sure plays a mean pinball” and *Tommy – a Bluegrass Opry* unquestionably honours the creative vision of The Who. “Tommy, can you hear me?” Yes, we can, and it’s the sound of bluegrass!

– By Phil Harries

The Young Novelists

Made Us Strangers (*Independent*)



Husbands and wives singing together are more

and more common these days. Whitehorse, Shovels and Rope, The Weepies, Over the Rhine, Arcade Fire are joined now by Toronto’s The Young Novelists—Graydon James on guitar and Laura Spink vocals.

This recording features a full

band with John Law on lead guitar, Mike Paddags on drums, Shawn Jurek on bass, and Alex Dodd on piano and organ. A pretty standard band configuration that ends up delivering a pretty terrific album of 12 strong songs with a satisfying range of emotions and sounds.

While Shawn Jurek adds harmonies throughout, *Made Us Strangers* showcases James and Spink blending their voices in the best possible way. Mostly Laura beautifully backs up Graydon from the strong opener *Palindrome* to the stand-out rocker *Brothers in the Garage*.

She takes the lead on the superb *Always Make The Mistake* and the sublime *Couldn’t Be Any Worse*—just plain gorgeous and takes it to a new level.

Made Us Strangers is a wonderful listening experience.

– By les siemieniuk

The Weather Station

Loyalty (Outside)



The Weather Station is Canadian singer-songwriter Tamara Lindeman, here abetted by none other than Afie Jurvanen (a.k.a. Bahamas) serving as de facto band, as well as woodwind player Jeremy Strachan and violinist Anthony Wallace.

And *Loyalty*, as much as it is an album of songs, also feels like a collection of short stories—poignant, allusive vignettes, small moments coloured by reflection.

At first blush, the restraint and poise of Lindeman’s voice and imagery recall the cool ruminations of Joni Mitchell. It isn’t until the fourth track, *Shy Women*, where you encounter something that feels like a chorus. Mostly the music pulses

subtly underneath like the hypnotic thrum of wheels on blacktop during a long drive or the lap of a placid lake on a cold autumn shore, the songs not so much ending as flickering into stillness.

Surprisingly, the relative absence of dynamics and self-conscious hooks just draws you farther into the Weather Station’s sonic world, a perfect match for the carefully wrought images imbued with a delicate melancholy. You can almost feel the chill when Lindeman sings, “*I stood beside you, thin as a kite, wincing in the wind’s cool bite. Telling me you’ll never get nothing right. Laughing as you said it in the low sunlight—so brief in November and impossibly bright.*” Brrr.

– By Scott Lingley



Malinky

Kevin Breit

Ernesto and Delilah (Poverty Playlist)



Kevin Breit, an innovative Canadian guitarist and mandolin

player known for his versatility and virtuosity, is at home performing jazz, blues, world, or pop. Among his accolades, Breit is a two-time Juno Award winner for Best Instrumental Recording: *Sisters Euclid* and *Stretch Orchestra*. His latest release, *Ernesto and Delilah*, is an unusual offering consisting of two CDs, one being *Ernesto*, an instrumental CD, and the other being *Delilah*, consisting of songs co-performed with Canadian actress/singer Rebecca Jenkins. The *Ernesto* CD has Portuguese titles and Brazilian rhythms in an experimental framework that represents a kind of fusion of jazz and world. It is both interesting and challenging with unexpected, but catchy, progressions and directions.

Delilah is an album of duets

with Jenkins, whose pure voice contrasts well with Breit's huskier vocals. The songs are interesting, eclectic, and sometimes a bit quirky, ranging from the rhythmic *Dance with Delilah* to the gospel-like *From the Flood*, the most traditional-sounding song on the album. Nearly every track on this two-CD set is experimental in one way or another, often with unusual musical interludes. Above all, *Ernesto and Delilah* is a mandolin-lover's delight.

– By Gene Wilburn

Malinky

Far Better Days (Independent)



The dictionary definition of malinky is an object

or person who is not worth describing or giving a name to. *Far Better Days* is the first album from Scottish band Malinky in seven years, which goes to show that rumours of their demise were much exaggerated. Original members Steve Byrne on vocals, guitar, bouzouki, and

mandolin and Mark Dunlop on bodhrán, whistles, and vocals are rejoined by longtime members Fiona Hunter on vocals and cello and Mike Vass on fiddle and vocals. Capercaillie's Donald Shaw produced the album and it's a cracker. As usual, the emphasis is on Scots songs sung in mellifluous Scots language. There's also one Irish song, a song translated from Swedish, an adaptation of a poem, and one original. It all serves to prove that Malinky are one of the finest purveyors of traditional and trad-influenced song ever to come out of Scotland...and anyone who disagrees with that is obviously malinky.

– By Tim Readman

The Blues Violin

Featuring Lenny Solomon (Independent)



You may think of Lenny Solomon as the classical violinist who solos with symphonies when he's not sitting in on countless jazz albums or adding Celtic fuel to his own

Bowfire but he's also the wild man of Myles and Lenny fame throughout the '70s. Since then, he's been an active ambassador for his instrument with session work, a pair of trios (Lenny Solomon Trio/Galaxy Trio) and his chamber group, Trio Norté. This release, his third, falls somewhere in between his love of jazz, pop, and rock as he visits big-band swing that's not afraid to rock (*Jumpy*), the more refined *Winter Tears* (in tribute to Johnny Winter, as opposed to the weather), which retains its big-band sound, and the more gentle country-blues of *Slow Slide Into Blues*, proving that his versatility has never been lacking. Yet, it's on *Edgar's Blues* that Solomon explodes with animated fervor, recalling the musical merger of Jean-Luc Ponty to Frank Zappa.

Likewise, he continues this strain with *Second Line Blues*, which, with the help of Mark Ganetakos's guitar (and someone's mandolin), approximates a softer, kinder Little Feat. And while *Half Full Blue* ups the energy levels, there's still

CANMORE FOLKFEST



AUG 1-3, 2015
CENTENNIAL PARK, CANMORE

MARTIN SEXTON ~ MIKE FARRIS ~ BAHAMAS ~ OYSTERBAND
AMELIA CURRAN ~ HARRY MANX ~ OLD MAN LUEDECKE
THE ONCE ~ SHRED KELLY ~ JOHN REISCHMAN AND CELSO MACHADO
COIG ~ THE SMALL GLORIES ~ KAT DANSER
THE SWEET LOWDOWN ~ CECILE DOO-KINGUE ~ HANGGAI
T. BUCKLEY TRIO ~ BONGEZIWE MABANDLA ~ STEPH CAMERON
LUCAS CHAISON AND BRADEN GATES
SCHOOL OF SONG FEATURING THE DOLL SISTERS ~ ELLA COYES
ERIN KAY ~ JULIA NICHOLSON ~ EVA FOOTE AND MEGAN KEIRSTEAD
BRAD BREWER BAND ~ ELK, RUN AND RIOT ~ GORD MARCH
META 4 ~ MIKE PETROFF ~ SAMM BAILEY ~ SPACE DIAMOND MOOSE
THE KENNEDY ADMINISTRATION ~ THE RAVEN AND THE FOX

PLUS
FRI JUL 31 6-9 PM

6-8 PM CKUA'S CELTIC SHOW
8-9 PM FRIDAY NIGHT STREET PARTY WITH SHRED KELLY
ALL AGES WELCOME | FREE | CANMORE CIVIC CENTRE

SAT AUG 1 1-4 PM

THE SCHOOL OF SONG
YOUTH SONGWRITING WORKSHOP | AGES: 12-22 | FREE
CANMORE SENIORS CENTRE

SAT AUG 1 1-2 PM

HJ JINX KIDS' CONCERT WITH CELSO MACHADO
FREE FOR KIDS | \$2 FOR ADULTS
CANMORE SENIORS CENTRE

CONNECT WITH US: in 8+

HIGHLINE PUB & TAVERN
AGES 19+ LIVE MUSIC AUG 1-3
CANMORE MINERS' UNION HALL

TICKETS: ONLINE CANMOREFOLKFESTIVAL.COM - TOLL FREE 1-888-655-9090 &
THE TIN BOX, STONEWATERS & THE CANMORE VISITOR INFORMATION CENTRE

something antiseptic about the production—it remains somewhat polite within the context of a full band and horn section despite Ganetakos's best efforts to grease things up.

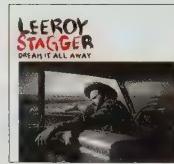
Still, it's a treat to hear Solomon return to the edgy blues tone of his instrument in the spirit of his earlier duo—with a distinctive electric dash of Don (Sugarcane) Harris, Papa John Creach, and Ponty—yet, without the grit.

He closes the nine-track outing with *Jojo*, lethal tone intact opposite Mark Lalama's rocketing 88s and a conservative guitar solo from Ganetakos. It's the moment when Solomon's electric violin returns to the fray that underlines his powerful command over his instrument and his true potential. One can't help but hope he strives to fill this void with his original voice—and the fact that all but one song are Solomon originals is proof of his claim to the position.

— By Eric Thom

Leeroy Stagger

Dream It All Away (Rebeltone)



He's stocked his tenth album with an impressive number of musical heavyweights but Lethbridge-based singer-song-

writer and producer Leeroy Stagger has also brought his tunesmith A-game to the table with *Dream It All Away*. If you've been paying attention to the country-rocker over the past few years you won't find any surprises on his latest offering, just a batch of particularly strong songs given muscular support by Edmonton bassist and studio whiz Mike Lent (k.d. Lang, Jann Arden) and drummer Pat Steward (Bryan Adams, Odds), with Stagger wisely ceding, or at least sharing, the producer chair to Russell Broom. *Happy Too* and *New Music Biz Blues* are strong numbers, as is the roots-rocking opener *Something Beautiful*, but there really isn't a weak cut to be found here.

— By Tom Murray

Adam Cohen

We Go Home (Cooking Vinyl)



This is Adam Cohen's fourth release.

Let's not dwell on the son of Leonard stuff—by this time it doesn't matter. We're all older and wiser and that's what comes to mind after listening to *We Go Home*. It's a work by a mature and confident songwriter.

From the melancholy opening of *Song of Me* and



Leeroy Stagger

You through the haunting yet lilting title track, *We Go Home* is a great tune. Adam creates gentle aural moods carefully weaving his way through life's foibles with delicately teasing language, his world-weary voice appealing and hauntingly reminiscent of so many familiar things.

Put Your Bags Down is also a lovely recanting of dealing with life's burdens. *Uniform* is a short song but is the stand-out for me. It is a very original, skilful and respectful evocation of his father's shadow, lyrically and stylistically in the most amazing of ways. A true work of art.

We Go Home is Adam's strongest work by far; he has become a confident, strong performer and delivers a great listening experience through a selection of great songs and simple arrangements.

— By les siemieniuk

Same Latitude As Rome

Early Days (Independent)



Early Days is the fifth release of the band Same Latitude As Rome, working out of Southern Ontario. This is the first I have heard of them and this album follows one called *1812*, apparently a collection of songs about that war. *Early Days* is a little more general yet follows the theme, being 11 songs culled from the historical past of this country.

Kudos. Obviously researched meticulously, this compilation could serve as a teacher's aide to a Canadian history course. Lest you think this a collection of dry facts, well-told stories of hangings, murder, and massacres have been entertaining us as well as informing us since



Cain killed Abel.

The story of this country is sometimes harsh and unforgiving and few of us know exactly how we arrived at where we are now. *Early Days* continues the oral folk tradition capturing snippets of time in interesting and entertaining ways.

Musically, the songs are delivered well with the traditional lineup of mandolins, guitars, fiddles, and accordion. John K. Gulley, as producer, helped the band deliver a lovely folksy rootsy sound. Especially strong are *Song for Louis Riel*, *The Ghost of Bullock's Tavern*, and

Union Man.

Early Days is a fine piece of work adding 11 excellent tracks to the canon of Canadian historical songs.

— By les siemieniuk

Gordie Tentrees

Less Is More (Independent)



This fifth disc from Ontario-born, Yukon-raised singer/

songwriter Gordie Tentrees comes across as a fever dream of phrases and images tumbling over each other in their rush to get out of his head and to hang solid in their weight around the listener's ears. From fathers selling their land, wrong towns, wheel girls, lost guitars, dead-beat dads, defeated boxers, writers sleeping in Townes Van Zandt's bed, interpreting Mary Gauthier, broken heroes, to death feeling fine when you're tired of time, the disc is a surging river of lyrics that flood over the listener and wash them clean, leaving them in a place where they can relax and ponder what life and love

actually mean.

This torrent is aided by particularly deft accompaniment by the likes of Bob Hamilton (*Hungry Hill* and *The Undertakin' Daddies*), the multiple award-winning Catherine MacLellan and others, who add their personal touches to the rich mix. A lean, tough, fun, and serious disc that the listener will want to dip into again and again.

— By Barry Hammond

John Campbelljohn

Chin Up (Nood Records)



With 12 albums under his belt—and a new belt—John

Campbelljohn has hit one out of the park. Known for his distinctive Celtic take on the blues, Campbelljohn has always gone down a road of his own making, merging his gift for guitar artistry with gentle yet exceptionally underrated vocals, couched in equal parts humour and Maritime positivity.

Clearly you can teach a dog new tricks, as *Chin Up* reveals



Gordie Tentrees

the GEORGIAN BAY FOLK SOCIETY presents

MATT ANDERSEN * JOEL PLASKETT * WHITEHORSE

AUGUST 20 FR 21 SAT 22 SUNDAY 23
THE 40TH ANNUAL

SUMMERTFOLK

MUSIC & CRAFTS
FESTIVAL

KELSO BEACH OWEN SOUND



4 DAYS CELEBRATING 40 YEARS

TROUT FISHING IN AMERICA · CLAIRE LYNCH · DAVID FRANCEY
DE TEMPS ANTAN · COIG · DELHI 2 DUBLIN · THE DUHKS
KIM & REGGIE HARRIS · THE BOMBADILS · DIGGING ROOTS
SISKIN RIVER · FRIENDS OF FIDDLER'S GREEN · JAMES HILL
THE YOUNG NOVELISTS · SHRED KELLY · EVALYN PARRY
DAVID NEWLAND · THE LOVELOCKS · DONOVAN WOODS
SAMANTHA MARTIN & DELTA SUGAR · MONKEYJUNK
DAVID ESSIG · MACKENZIE BLUES BAND · SHARI ULRICH
IAN BELL & ANNE LEDERMAN · JOANNA CHAPMAN-SMITH
RICHARD KNECHTEL · SARAH MACDOUGALL AND MORE...

46 ONE OF A KIND ARTISANS * CHILDREN'S AREA
DANCE STAGE * INTERACTIVE WORKSHOPS * WINE BAR
BEACHFRONT * FOOD VILLAGE * CAMPING NEARBY
DAY, EVENING & WEEKEND PASSES AVAILABLE

TICKETS → SUMMERTFOLK.ORG OR 1-888-655-9090



Canadian
Heritage

Patrimoine
canadien



ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTOARIO

a rejuvenated singer/songwriter capitalizing on his sizeable skills with a fresh commitment to his craft.

Opening with "The Mumble Boogie", Campbelljohn pays tribute to his beloved beer'n'peanuts crowd, throwing in plenty of slide to keep 'em drinking, following with another upbeat boogie peppered with his knack for animating his lyrics above slick Dobro work.

Campbelljohn fires on all eight cylinders here, exorcising his far-ranging talents across 12 strong, self-penned or co-written originals. Germany's favourite Canadian import serves notice that he's thoroughly refreshed on this latest disc. Thanks to modern medicine, I'm betting that more than his chin is up.

— By Eric Thom

beautiful harmonies and stylish musical arrangements. O'Brien and Tompkins's guitar finger-picking is exquisite, reminiscent of the Piedmont style or early Everly Brothers. Their harmony arrangements are redolent of George and Tammy, with Tompkins's silky vibrant voice and O'Brien's dulcet tones whisking the listener back to the golden age of country music.

Did I Turn The Oven Off? launches 13 well-crafted, introspective stories of the human condition and well-meaning tidbits on matters of the heart. The album has a wonderful feel, a gentle ease, that is light and pleasant with a dollop of humour. All in all, *Did I Turn The Oven Off?* is a memorable, tasty delight.

— By Phil Harries

Sin and Swoon

Did I Turn The Oven Off? (Independent)



Michael James O'Brien, originally from the Ottawa Valley, and Michelle Tompkins from her hometown of Antigonish, NS, form the Montreal-based singer/songwriter duo Sin and Swoon. After providing backup to Patrick Watson, The Barr Brothers, and Katie Moore, Sin and Swoon decided to release their own debut album, *Did I Turn The Oven Off?*.

It is a lovely collection of old-time country music with

Eccodek

Singing In Tongues (Black Swan)



Producer Andrew McPherson is the brainchild behind Eccodek, one of Canada's leading and longest-running purveyors of global electronica. But like fellow travellers Quantic and Sidestepper, his sound has always been more informed by real instruments and organic sounds than by the various machines and studio trickery he uses to help create his magic.

Collaborating with a full band of top-notch players and a fine selection of vocalists, McPher-

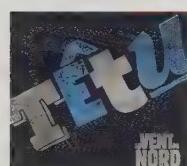


son conjures up multi-layered soundscapes that combine a dizzying array of instruments and influences from around the world into groove-laden aural experiences that are at once familiar while at the same time impossible to pigeonhole. From track to track, *Singing In Tongues* delivers a continuity of flow that makes it McPherson's most satisfying offering to date. It takes the listener on a virtual trip around the world that's both funky and ambient and, as the title indicates, brings the singers much more to the forefront than he ever has before.

— By Ian Menzies

Le Vent du Nord

Tétu (Borealis)



I love the traditional music of Quebec. To some it's just "Celtic music" but spend some time listening and the music's crooked rhythms, distinctive foot percussion, and rich history of songs and tunes mark it as far much more. And few groups do it justice like Le Vent du Nord on this, their eighth outing.

This time around they've gone for quite a straight-ahead approach although with songs like *Confédération* and *Loup-garou* (the tale of a werewolf who revenges himself on the Catholic Church that condemned him) there's an almost overt sense of resistance and rebellion throughout (hardly surprising, perhaps, with an album titled "stubborn"). Even *Le Rosier*, ostensibly a soldier's love song, sees the soldier face execution rather than abandon his lover and turn from the truth. Dark and heavy stuff, no question, but lightened by the always excellent musicianship and sets of tunes.

— By Richard Thornley



Shred Kelly

Sing to the Night (Independent)



The third album from Shred Kelly, the Fernie, BC, collective poised to crop up on every festival stage in Canada at some point, comes thundering out of the gate on the album opener and title track, which teases an acoustic bounce before pummelling drums and keening keyboards propel the chorus into the stratosphere. The intriguing amalgam of locomotive bluegrass, undiluted pop, and punk-rock energy seems calculated to inhabit your ears

by force, embedding earworm after earworm predicated on the soaring vocal interplay of multi-instrumentalist Tim Newton and keyboardist Sage McBride.

Even less obviously propulsive songs such as *Stuck Between* have an edgy restiveness to them, as though they might burst into a headlong sprint at any second. Other tunes, such as *Stereo*, are jittery from the get-go, demonstrating that the "shred" in the band's name is no idle boast but a raucous, joyous modus operandi. Which leaves the question, just who is this Kelly person anyhow?

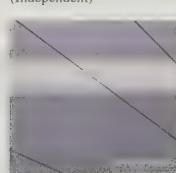
— By Scott Lingley



Shred Kelly

Denis Parker and the Modern Saints

Denis Parker and the Modern Saints (Independent)



If ever a release could lay claim to a legitimate Canadian

Blues sound it would be McKenna-Mendelson's *Stink*, and this fresh release by Newfoundland native Denis Parker and his new band follows in *Stink*'s footsteps—one of the best things this reviewer has heard in decades. Parker, a transplanted Brit, possesses that distinctive U.K. knack of sounding anything but, supercharged by legitimate Maritime spirit combined with the passion of someone who's made do with hard times. He owns this off-the-floor production yet, like Mendelson, it's the chemistry of good players connecting that forges legendary work. John C. Clarke is Parker's not-so-secret weapon, playing a lethal brand of brain-searing slide with a nasty tone that fuels Parker's energy. Recruited from

St. John's Novaks, drummer Elliot Dicks and bassist Mick Davis nourish the project with a rocker's rhythm section, which keeps things moving forward. There is nothing altogether new or ground-shaking here—you've heard these bits and pieces across the country's wealth of barrooms—but you've never heard it come together quite like this.

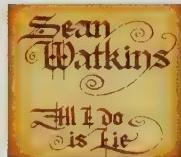
Parker's vocals aren't perfect, yet they're delivered with a passion that show him committed to the soul of this band. Clarke considers himself more Dobro player than electric guitarist, barely crediting himself as a musician. Together, this gnarly cast of Newfoundland-based players has birthed a delicate balance of rock and blues to create something they own. You'll find some awkward lyrics and the odd recording

hiccup, yet these nine tracks breathe with a life all their own, delivered with more heart than most bands can muster in a lifetime, their confidence fuelled by the calibre of the musicianship itself. Praise is due these Modern Saints.

— By Eric Thom

Sean Watkins

All I Do Is Lie (Roaring Girl Records)



If you were a musician and needed a place to hide—say you're on the run from an angry spouse or the revenue service—you might consider standing next to Chris Thile. Such is Thile's charisma, ability, outfits, bravado, looks, voice, height, hair, false modesty that you're sure never to be noticed. Exhibit A: Sean Watkins. With his sister

Sara, Watkins and Thile formed Nickel Creek and he became the other guy. The short one. You know, the one standing next to Chris Thile.

The fact is that Sean Watkins has a remarkable range on the guitar, often venturing away from the clichés of soloing or accompaniment in order to create new textures and feels that serve the content of the songs. While Thile's solos hogged the spotlight, the musical foundation was largely provided by Watkins, made all the more impressive given the fact that the trio rarely performed with a bass player.

All of that supports the fact that we shouldn't be surprised at how accomplished, beautiful, and compelling this album is. The guitar work is a delight, the arrangements are fresh and alive, and Watkins demon-

strates, yet again, that he is exceptionally capable as a singer. If anything distinguishes this recording from the earlier ones, it's the maturity, which Watkins wears well. But, yes, I'm as guilty as anyone. Listening to this release I'm still thinking, "hey, he's actually really good".

— By Glen Herbert

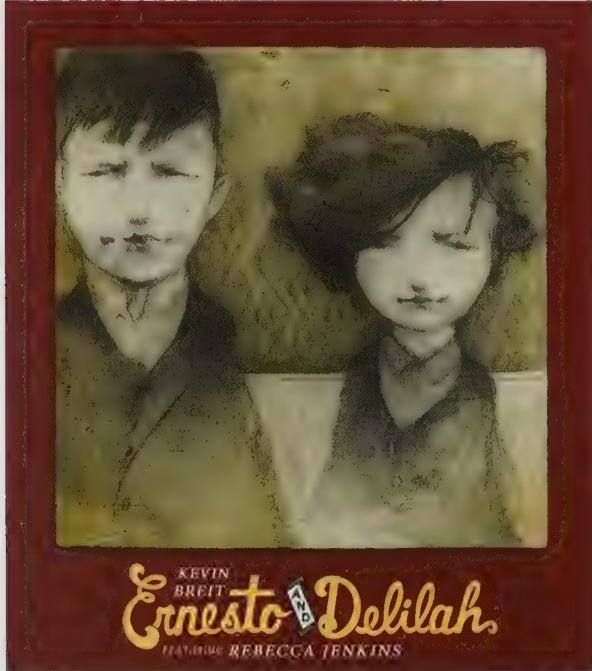
Charlie Parr

Stumpjumper (Red House Records)



Charlie Parr is an old-school character; you can hear

it in his authentic approach to age-old folk blues. This is legitimate-sounding field music that derives legitimacy from Parr's absolute commitment to the genre. The fact that all but one of these 11 songs are self-penned is a compliment to



NEW ALBUM FROM MULTI-INSTRUMENTALIST KEVIN BREIT



"...there's the rather other-worldly sensation caused by listening to two albums of mandolin music. I doubt Breit is bold enough to suggest he's invented new folk music, so I'll do it for him." — Bob Mersereau

Ernesto and Delilah is an epic double-CD set with two distinctly different albums, but both are distinctly Breit.

Ernesto, is fully instrumental and is bold with classic Brazilian sounds and atmosphere, with styles ranging from classical to jazz while ***Delilah*** is an album of roots and folk duets with Rebecca Jenkins.

KEVINBREIT.COM



his conviction. His first ‘group’ record from a catalogue of 13 releases, it has a distinctively solo feel to it, his accompanists well in the background of the disc’s overall sound.

Resonator guitar, National Steel, and banjo are Parr’s weapons of choice but no more so than his chameleonic voice—an instrument that can sound ragged and immediate, frenzied and impassioned, garbled and tortured—and which directs each simple-sounding tune. Simple-sounding only at first, as repeated listenings place this fare directly under the skin, where it refuses to let go. This self-taught guitarist packs a punch while band members flesh out each composition with additional 12-string guitar, banjo, drums, piano, electric bass, percussion, and piano, as Parr’s wife, Emily, adds harmony vocals.

A backwoods storyteller, Parr’s tales of an older America incorporate elements of faith, forgiveness, and life in the Midwest as seen from the back seat of a vintage automobile. Parr has stopped time, it seems, providing something fresh to historic sounds in the bargain. If I had a stump, I’d jump ‘er.

— By Eric Thom



Whitehorse

Leave No Bridge Unburned (Six Shooter)



Album number three finds musical power couple Luke Doucet and Melissa McClelland awash in more Kickstarter money than expected, outside producers in Gus Van Go and Werner F, and a seeming obliviousness to genre. That might well be their strongest point, actually; while often slotted as roots-rockers,

number three finds musical power couple Luke Doucet

Whitehorse act determined to follow their muse wherever it leads them. This means that while the twang is still there, it fights for space with neo-Bo Diddley beats (*Downtown*), woozy Morricone by way of the Drifters laments (*Sweet Disaster*), or stealth blues (*The One I Hurt*). Never boring, always surprising.

— By Tom Murray

Thomas Mapfumo

Lion Songs (Independent)



This career-spanning anthology from the progenitor of Chimurenga music has been lovingly compiled by esteemed author, musician, and ethnomusicologist Banning Eyre. Presented as the “audio companion” to his just-released book *Lion Songs: Thomas Mapfumo and the Music That Made Zimbabwe*, Eyre has carefully selected 14 career-spanning tracks and interspersed them with interview segments where-in Mapfumo talks about his

musical beginnings mixing the mbira-driven music of the Shona people with rock instrumentation and attitude, along with other anecdotes both political and humorous, which help elucidate his path to becoming one of the most important voices in African music of the last 50 years.

Laid out chronologically, it makes for an engaging listen, especially for those keen to fully immerse themselves in the musical giant’s oeuvre. And as the only compilation to ever try to cover the entirety of his career (the songs span from 1973 to 2010), it makes for a great addition to any Africophile’s collection.

— By Ian Menzies

Levi Cuss

Night Thief (Independent)



This is Mr. Cuss’s debut album at age 39. Sort of late for a musician but then again he’s based in the blues...it takes time to learn about life... and the blues.



And so he did. Mr. Cuss brings a checkered past that included fighting the law, drinking, and drugs. Finally pushing through it all to come out the other sobering side. Now he is using that experience to present some pretty damn good songs.

After meeting Steve Dawson, who was mentoring in Banff at a musical residency Levi was accepted to, the collaboration that is *Night Thief* came about. It was a fortuitous meeting that has resulted in a terrific debut from a new and genuine voice from Red Deer, AB.

Twelve gritty, grinding, bluesy, roots tunes, strong in their emotion with blood on their hands, delivered with honesty and great musicianship, including a great cover of J.J. Cale's *Bringing It Back*. Mr. Dawson complements Mr. Cuss's vocals and acoustic

guitar with some lovely, eclectic electric-guitar work as well as pedal steel, lap steel, Dobro, and banjo as well as some lovely backing vocals.

All in all, a great debut. The Levi Cuss Story—stay tuned for more.

— By les siemieniuk

Foxes Faux

Fox Tales (Drawing Board Records)



All my life, I've had a soft spot for bands like The Pogues, The Men They Couldn't Hang, Weddings Parties Anything, and Oysterband. Bands that, along with musicianship, also delivered energy with an attitude.

That's why now I have a soft spot for Foxes Faux from Keighley, West Yorkshire. They attacked and won me over

with their folky rock infused with just the right bit of Gypsy and punk energy and the right bit of attitude. The mix here is varied, from searing fiddle sounds leading to bluegrassier grass mandolins. They have the chops to carry off the playing and vocals.

Fox Tales starts with energy; *Cops and Robbers* mixing jangly electric guitars with Balkan fiddle then goes up and down and around as needed. A standout track, *Mountain* is purely acoustic and showcases their prowess with fiddles and mandolin. The whole record is a great listen from start to finish—the pacing from frenetic to dreamy and back at just the right times.

I would love to see these guys live.

— By les siemieniuk

The Honey Dewdrops

Tangled Country (Independent)



The Honey Dewdrops (Laura Wortman and Kagey Parris) have been around for a while now, perhaps flying a bit below the radar. In that time, Laura's cut her hair, Kagey's grown his beard, and they've otherwise built their skills, their confidence, their attention to detail, and this year might just be their year.

At Merlefest this past April their sets were enthusiastically embraced, and that enthusiasm was well-placed: gorgeous harmonies, thrilling arrangements, and some remarkably insightful, honest writing to apply all of that, too.

In interview, when they could be talking about themselves or

ckua radionetwork

Artist: Alejandra Ribera. Photographer: Tanya Tiziana. Event: Luminato Festival 2014.

Discover new music with substance on CKUA.

ORIGINAL RADIO.

@ckuaradio ckua.com

their songs or business or the drudgery of life on the road, they instead say things like this: "Touring is like collecting images of landscapes, sounds of voices, contents of stories, moods of places and environments. All of that can be useful. It tells you something about human nature, about how the world works, little by little."

With this album, The Honey Dewdrops have truly defined their moment. If you're not giving some attention to it, then you should be. Like, right now. Start with *Horses*. Let me know how it goes.

— By Glen Herbert

Leaf Rapids

Lucky Stars (Black Hen)



Leaf Rapids, the husband-and-wife duo of Keri and Devin Latimer, late of the Winnipeg-based alt-country act Nathan, took their act to Nashville with ace guitarist/producer/label honcho Steve Dawson in tow and, indeed, Dawson splashes a lot of the colour on the album through various stringed and keyed instruments.

The songs themselves are mostly gentle verging on

fragile, from the placid waft of the album opener, *Virtual Machine*, through the airy bluegrass of *April*, which drapes Keri's self-harmonies over a weave of Dawson's banjo and Matt Combs's sinuous fiddle, and on through covers of the Handsome Family's *Don't Be Scared* and Bowie's *The Man Who Sold the World*. Songs such as *Vulture Lullaby* and *Agent of the Night* benefit from a rumble of scuzzy distortion. Keri's voice calls to mind

the similarly sweet-yet-gritty stylings of shivaree singer Ambrosia Parsley minus the chippy trailer-park toughness. Overall, not earth-shaking but certainly enjoyable while it lasts.

— By Scott Lingley

Alex Cuba

Healer (Caracol)



Latin Grammy and Juno Award-winning Alex

Cuba, née Alexis Puentes, was born in Artemisa, Cuba. Now a Cuban ex-pat based in Smithers, BC, Alex Cuba has released his fifth album, *Healer*, which is focused primarily on songwriting, and which marks a return to his roots of guitar and vocal harmonies. Anchored by a four-piece band consisting of Cuba plus Ian Olmstead on bass, Jake Jenne on drums, and Jose Sanchez on percussion, the album also features duets with singers David Myles, Alejandra Ribera, Kuba Oms, Ron Sexsmith, and Anya Marina.

The album is a delight from

the opening track, *Vale Todo*, to the closing track, *No Esperes Más*. Full of dancing rhythms and catchy melodies, the mostly Spanish lyrics may drive you to study Spanish so you can fully appreciate them. Each song is distinctly different from the others on the album—there's a freshness to them that leaves you wanting to listen to more. The half-Spanish, half-English duets: *In 1 2 3 4, Beautiful Mistake*, *Everytime*, and *Half a Chance* work well to convey the meaning of the songs even if you don't speak Spanish. An outstanding world music album.

— By Gene Wilburn

Adrian Nation

Live at the Crossroads (Laburnum Bridge)



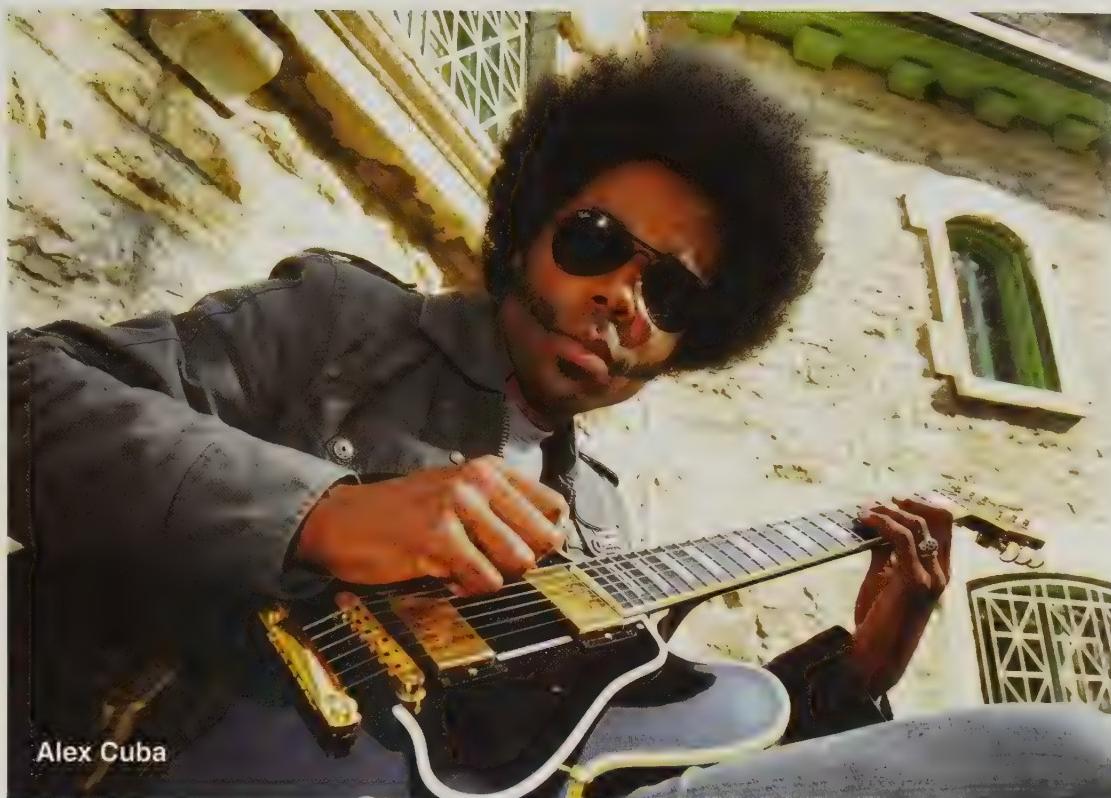
Quintessential is defined "as the pure and essential essence of something".

I put forth to you: Adrian Nation is the quintessential singer/songwriter.

He can play his instrument (a guitar) no probs.



Leaf Rapids



Alex Cuba

Photo: Michael Sperling

Stylized photo: Michael Sperling

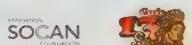
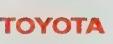
23rd MILL-RACE FESTIVAL of Traditional Folk Music

Friday July 31 - Sunday August 2, 2015
DOWNTOWN GALT, CAMBRIDGE~FREE ADMISSION
 Multiple Stages • Children's Stage • Pub Sessions • Rain or Shine



The Bilge Rats	Robert Davis	Green Barn Morris	Silk Road Duo
Bourrée à Trois	Trio Dhoore	Mary Humphreys & Anahata	The Tethera Quintet
Brian Crozier	Phil Elsworth & Ed Koenig	Njacco Backo	Trolldom
The Campfire Crew	Everlovin' Jug Band	Orange Peel Morris	Li Wang Trio
Celtic Crossing	The Fair Wind	Sheesham & Lotus & Son	Marky Winstock
Les Chauffeurs a Peids	Forrest City Morris	Southern Ontario Dulcimer Association	The Young 'Uns
Crumby The Clown	The Friends of Markos		Zoe The Clown

More Information: www.millracefolksociety.com
www.cambridgetourism.com



30th Anniversary ISLANDS FOLK FESTIVAL

PROVIDENCE FARM, DUNCAN, VANCOUVER ISLAND
 On-site camping, family-friendly community festival

JULY 18-20, 2014

www.islandsfolkfestival.ca

FEATURING

MURRAY MC LAUCHLAN • SPIRIT OF THE WEST
 ALPHA YAYA DIALLO • CHRIS CHANDLER & PAUL BENOIT
 RIDLEY BENT BAND • GARY COMEAU & CANNERY ROW
 DANIEL LAPP • INCENDIO • LOCARNO
 ...AND MANY MORE!

ADVANCE WEEKEND PASSES

YOUTH \$80 • CFG MEMBERS \$90 • GENERAL PUBLIC \$100

Only 2000 Weekend Passes will be sold. Prices increase after June 30th.

ICHEK THRIFTY FOODS™



Patrimoine canadien

Canadian Heritage



We gratefully acknowledge the support of the Province of BC through gaming revenue.

He has a great voice.
 He writes good songs.
 He looks like a sensitive man (in the best sense of the word).

Adrian is from Essex and cites Bruce Cockburn as one of his inspirations. I can see why—Bruce did a great job of inspiring him. He's become a great guitar player proven by *Five Finger Rapids* a terrific instrumental included in the set as well as a killer version of Richard Thompson's 1952 *Vincent Black Lightning*—a song rarely played this well. The rest is moody, gorgeous and atmospheric—not a dud song in the bunch.

It is a pleasure listening to *Live at the Crossroads* and discovering the talent of Adrian Nation.

— By les siemieniuk

Jess Reimer

The Nightjar and the Garden (Pipe and Hat)



It's no accident, I suspect, that the two covers on Jess Reimer's second disc are by Patti Smith and Warren Zevon. Neither are easy songwriters. Both have tinges of edge and difficulty, both passion and cynicism. The Manitoba singer/songwriter has that edge—the ability to start out in a tradition and take it somewhere slightly different. The disc has aspects of country, bluegrass, gospel, folk, and other traditions but takes them to a slightly harder place where there are drums, percussion, and a voice that's as unique as her music. With producer and co-writer Bob Wiseman (keyboardist for Blue Rodeo) and with some backing vocals by Ron Sexsmith, Reimer pushes some boundaries and winds up with

a disc that's as modern as it is traditional, as tough as it is sensitive.

With songs such as the aforementioned Zevon cover *Heartache Spoken Here, Bullseye* (which utilizes the Greek goddess Artemis imagery that is captured in some of the disc's photography), *Blackbird* (which reflects the album's line drawings by Neil Dyck) and the passionate *I Want To Believe*, the disc reflects the singer's singular vision and should serve as a calling card for introducing her artistic perception to a much wider audience.

— By Barry Hammond

Carly Dow

Ingrained (Independent)



There seems to be some very original talents

blooming in Manitoba these days if Carly Dow and Jess Reimer (reviewed elsewhere in this magazine) are any indication. This is Carly Dow's first solo studio disc, though she's been involved in three other recording projects in the past few years. A more unique singer and songwriter you won't find and one who seems to have arrived fully formed at a young age.

Her voice is already like that of a veteran and her songs are strong and well-formed. Simply put: the girl has presence. Listen to *Down This Road* and *All Sleep Tonight* as just two examples on this disc and this reviewer thinks you'll want to come back for more. The Crooked Brothers, Darwin Baker and Jesse Matas, have done a first-rate job of producing a disc that sounds as professional as anything done in the past few

years. A stronger debut disc you won't find anywhere. The cover and liner art by Oja Volo are as distinct as the music.

— By Barry Hammond

Ron Sexsmith

Carousel One (Warners)



What the fuck is Ron Sexsmith drinking?

Every album barely distinguishable from the last, songs drenched in pop music's storied past (think Kinks, Beatles, Lowe, and Costello), and a thematic pallet of two or three primary colours at best... Yet every album, every song glorious and perfect in any universe you'd care to live in. How does he do it? Best not to ask, I suppose. Because here he is again, right on schedule, with *Carousel One*, album number fourteen. Fourteen!!! Maybe the tempo's upped a bit this time, but otherwise it's songs of love and loss, wonder and wandering. On *Before the Light is Gone* he pulls back the curtain a little, singing, "Better keep on with my keeping on" but then on *Saint Bernard* he's admiring the portrait of his only friend (yes, the dog). The man's a force of nature, sure as the sun beats down, to steal a line.

— By Richard Thornley

TG & The Swamp-busters

Swamp Tooth Comb (Booze Records)



At first blush, this seems to be a sloppy, down-home affair—so down home, you'd be as surprised as the band members to hear them arrive at the end of these songs at the same time. Positioned around Hamilton-based Tim Gibbons's lead, the uncredited band mem-



bers (Swampy Joe Klienfeltr, bass; Patch, drums) are lucky to follow his no-rules approach to recording. Yet they do and, in the process, create something surprisingly warm and spontaneous. Gibbons's voice is both problem and solution, at times ranging from something approximating *Gunsmoke*'s Festus doing a Dylan impersonation to Hot Tuna's Jack Casady. Yet, his rough-edged approach eventually charms its way into your psyche. Harsh criticisms aside, Gibbons is a talented songwriter, clearly weaned at the feet of Tony Joe White, J.J. Cale and Ray Wylie Hubbard. A heartwarming surprise of a re-

lease if you've got the patience to stick with it.

— By Eric Thom

The Revelers

Get Ready (Independent)



Not to be confused with the popular vocal quartet of the 1920s, these Revelers hail from the bayou country of Louisiana, with origins dating back to Cajun roots rockers the Red Stick Ramblers and the Pine Leaf Boys. Merging into what can only be called a Louisiana supergroup, this six-man band melds progressive instrumental

skills with traditional instruments to create a high-energy amalgam of Cajun, Creole, and zydeco music filtered through elements of blues, country, and R&B.

Self-appointed proponents of Louisiana's cultural contribution to dance music and more, The Revelers might, at first, come off as a poor man's Los Lobos. Yet the comparison is far from fair. Lob Lobos' blend of blues, Tex-Mex, country, R&B, and Mexican folk leans heavily on rock whereas The Revelers' southwest Louisiana swamp-pop keeps things thoroughly indigenous, give or take a heavy reliance on sax. The Revelers



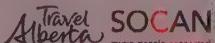
North Country Fair

FAMILY
SOLSTICE
CELEBRATION

JUNE 19-21 2015
LSLNCCA Land-Driftpile Valley

Tickets available online and at vendors. See website for details.
www.lslncca.ca/current

ALEXANDRA GARRIDO • BARREN ROADS • BIG RUDE JAKE • BILL BOURNE • BOOSH
CAM NEUFELD & THE GADGO COLLECTIVE • CAPTAIN THUNDERPANTS • CIRCUS OF HELL
DALLAS ARCAD • DELAYNE CORBETT • DIGGING ROOTS • DOMÍNO • ETERNAL HUSBANDS
FEARING & WHITE • FRED PENNER • GANGES DELTA • GEOFF BERNER
GHOST RIDERS IN DISGUISE • JAY GILDAY • JENNY ALLEN • JESSE ROPER
JOEY ONLY OUTLAW BAND • KEN STEAD • KIKI ECO ELF • KIMBERLEY MACGREGOR BAND
KUTAPIRA • MBIRA RENAISSANCE • MICHAEL FRASER • MIKE STACK • MOHSIN ZAMAN
MONKEYJUNK • NADINE KELLMAN & THE BLACK WONDERS • NQ ARBUCKLE • OLD RELIABLE
ROB TAYLOR • ROMI MAYES • ROOTS ROUNDUP • ROY FORBES • RYLAND MORANZ
SOCKS & SHOES • SCOTT DUNBAR • SCOTT COOK AND THE LONG WEEKENDS
SHILOH LINDSEY • STARK MARTIN • THE ALMIGHTY TURTLENECKS • THE BROS LANDRETH
THE DEAD SOUTH • THE MARIACHI GHOST • THE NORTHBLOODS
THE PARTY ON HIGH STREET • THE PERPETRATORS • THE STOREYVILLE BLUES PROJECT
TOM RICHARDSON • TRACY BONE • TZADEKA • WES & ANNA BORG



SOUTH COUNTRY Fair

Est. 1986

July 17 - 19, 2015

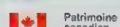
Fort Macleod, Alberta

STEVE DAWSON WENDY McNEILL
THE WET SECRETS OKA SEAN ROWE

Kidz' Kountry - Fair Mall - Awareness

\$90/80 advance

www.southcountryfair.com



are all about packing a dance floor and their patented Cajun Gypsy swing combines tradition with more experimental leanings to create a roots music that remains loyal to its original spirit.

— By Eric Thom

Bronwynne Brent

Stardust (Hearthmusic)



There's an inherent contradiction between the cover of Bronwynne Brent's debut disc and the music contained therein. The cover shots depict her as a kind of classic Greek muse in a white dress with a guitar and a wreath of colourful flowers around her head. The voice that comes in this package, however, isn't ethereal. It's earthy with a penetrating resonance that's completely present, dropping off suddenly, leaving the listener hanging on the next word.

She's from the Mississippi Delta though the disc is recorded in Seattle by Johnny Sangster (Mudhoney and Massy Ferguson). It's folkish but also somewhat modern, bluesy, and Indie feeling, featuring John Covertino of

Calexico fame, with bass by Keith Lowe (Fiona Apple and Bill Frisell). It seems like the launching of what is likely to be a long and significant career for this young woman, who's already displaying a maturity and a sense of rhyme far in excess of her years. Strong stuff!

— By Barry Hammond

Jami Lynn

Fall is a Good Time to Die (Independent)



Jami Lynn's first album of all-original songs is enchant-

ing both for what it is as for how it was conceived. There was a time when music was made with the industry in mind, and reviewers would have talked about hooks, or singles, or hits. With the changes in the industry, it's less about industry than it is music.

This album, *Fall is a Good Time to Die*, is a wonderfully stark example of that. Lynn began as an undergraduate music major studying classical voice. She began studying opera specifically, though her attention drifted to the musical traditions and





Trout Steak Revival

folklore of South Dakota, where she grew up. She travelled the region, spoke to people, and was continually moved by the stories and songs that were part of her life, despite never quite knowing it.

This album is all originals meant to highlight, explore, and celebrate the folk traditions that Lynn has discovered along the way, from the opera to Texas. It's about the small, and the interpersonal, and place, finding the big thoughts within them. Without being heavy handed, in *God Out On the Plain* she finds the history of the Plains as an analogue for the displacement we might feel today. Elements of the natural world—pollywogs, the wolves, the foxes—also become metaphors for aspects of modern life, making some scenes that could easily feel distant, such as coming home to “a fire that is cracklin’ and warm,” feel remarkably immediate.

The musicianship is wonderful, including the gorgeous Dobro of Dalton Coffey. The arrangements bring the stories forward, and while Lynn has

said that it’s her intention to “keep me in the stories that they all tell,” she’s also put us in there, too. This is a gorgeous, considered, thoughtful album that, despite the fact that we tend to listen to albums more granularly these days, is best when approached in the way that it was conceived: as a story about us.

— By Glen Herbert

Trout Steak Revival

Brighter Every Day (*Independent*)



Colorado isn’t a place we typically think of when we think of bluegrass, though for musicians who wanted to stretch the envelope a bit, often the first order of business was to get out of Roanoke. Since the 1970s, Colorado became, along with southern California, the place where people who wanted to screw with the bluegrass formula could find some kindred spirits. The most visible example is Hot Rize, and they probably did more to define the Colorado sound than anyone,

and the Teluride Festival has long been the sun around which young, energetic, curious musicians orbited.

Trout Steak Revival won band of the year at Teluride this year, not just because they are good but because they also personify that ranging, outsider spirit. All of that is in https://f1.bcbits.com/img/0004649909_10.jpg n abundant evidence there. Trout Steak Revival is a band that revels in the sounds of bluegrass, yet is happy to apply them to the arrangements, hooks, and cadences of pop music. The structure of *Ours for the Taking* or *Wind on the Mountain* is straight out of the pop world, the repetition of the melody phrases, the shift to the relative minor for the chorus.

The result is a very young, energetic sound that electrifies younger audiences as easily as it polarizes the older or more traditional ones. In any event, the musicianship is unassailable. A delight from the start to the big finish on *Colorado River Deep*.

— By Glen Herbert

Norah Rendell

Spinning Yarns (Two Tap Music)



This is a fine collection of traditional folk songs of Canada.

Norah Rendell’s musical journey took her to Vancouver, BC, Ireland, the U.K., mainland Europe and eventually back to North America. Returning to Canada, she became intrigued by the nation’s oral song tradition and began to research and unearth songs from all corners of the land. *Letty Lee* was collected in New Brunswick; *The Carrion Crow* came to light in North Vancouver; *Lost Jimmie Whalen* is an Ontario song; while *St. Patrick’s Day* was tracked down in Newfoundland’s Memorial University. Norah’s clear and bright vocals are sensitively accompanied by Brian Miller, Randy Gosa, and Ailie Robertson, with notable contributions from Dáithí Sproule and Adam Kiesling. The CD has an informative booklet, which gives the details of the provenance of each song. My advice, though, is to leave

NEW ALBUM FROM
PHARIS & JASON ROMERO ~ *A WANDERER I'LL STAY*

**PHARIS & JASON
AND
ROMERO**

I WANDERER I'LL STAY

THEIR THIRD ALBUM, RECORDED BY DAVID TRAVERS-SMITH AT THEIR HORSEFLY, BC HOME, WITH ORIGINAL SONGS OF HEARTBREAK AND WILDERNESS DWELLERS, GOURD BANJO INSTRUMENTALS AND HOPEFUL REFRAINS, THEY'VE ALSO PUT THEIR SINGULARLY RECOGNIZABLE STAMP ON SOME OLD SONGS

#1 ALBUM, SONG & ARTIST APRIL 2015 FOLK DJS CHARTS

NPR HEAVY ROTATION 10 SONGS PUBLIC RADIO CAN'T STOP PLAYING

"SUNG WITH SUBLIME VOCAL HARMONIES THAT BLEND AND INTERTWINE EFFORTLESSLY" NPR MUSIC SONGS WE LOVE

"5 STARS, A VERY FINE ALBUM" THE TELEGRAPH UK

"THIS IS A STUNNING ACOUSTIC FOLK RECORDING" LONESOME ROAD REVIEW

"A KNACK FOR WRITING SIMPLE SONGS WITH BEAUTIFUL LYRICS AND ADDICTIVE MELODIES" THE BLUEGRASS SITUATION

ITUNES BANDCAMP, BOREALIS RECORDS AND MORE WWW.PHARISANDJASON.COM

hearts & heroes

MATTHEW BYRNE

AVAILABLE NOW

The second solo effort from one of Newfoundland's finest interpreters of traditional song. Each track is a beautiful story delivered with powerful voice, masterful guitar playing, and musical accompaniment from some of Newfoundland's finest players.

"Possibly the finest interpreter of traditional songs in the country, Hearts & Heroes certainly provides ample evidence."

- RODDY CAMPBELL, PENGUIN EGGS MAGAZINE

WWW.MATTHEWBRYNE.NET

that to one side for the time being and immerse yourself in these wonderful interpretations of some of Canada's traditional song riches.

— By Tim Readman

Rocky Dawuni

Branches Of The Same Tree (Cumbancha)



Fans of classic reggae and rock steady will find a lot to

like on this collection. From the shout chorus catchiness of opening track *Shine The Light* to the lilting simplicity of the closer *Island Girl*, this is a smooth, simmer-down ride with just enough twists and turns to keep things interesting. Sounding warm and fat, with a decidedly old-school aesthetic, Dawuni delivers nine originals and two Marley covers on this, his Cumbancha label debut. While the Bay Area resident's fundamental influences clearly come from the likes of The Congos, Culture, and Mr. Marley himself, he also references other funky styles such as R&B and breakbeat, along with just the

right smattering of African niceness to round things out. Rich ensemble backing vocals and tasty horn section arrangements abound, and the overall musicality of the arrangements, along with the strong melodic sensibility of the songwriting, give *Branches* the potential to appeal to listeners beyond the confines of just the reggae massive.

— By Ian Menzies

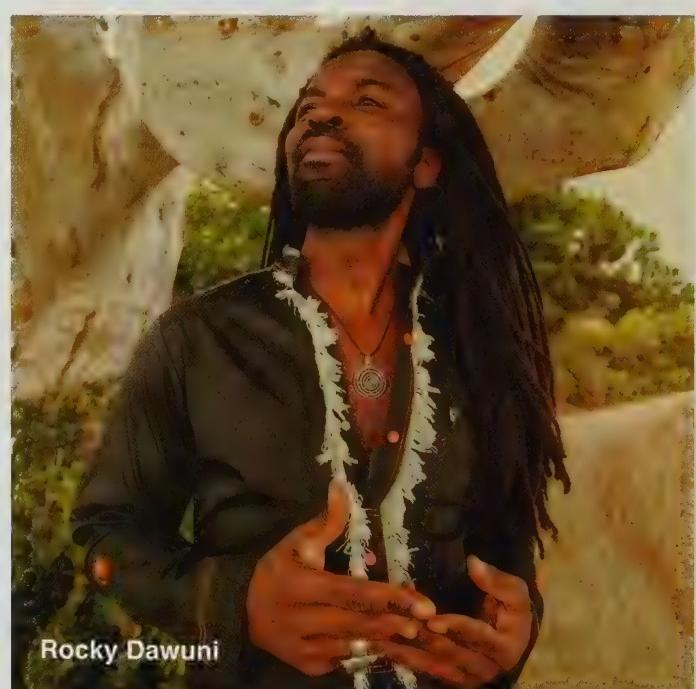
Ken Tizzard

No Dark No Light (Storey House)



Ken Tizzard, hailing from Campbellford, ON,

has released *No Dark No Light*, his fifth solo album, following his work as a bassist in the rock bands The Watchmen and Thornley. This roots-based album offers 13 new Ken Tizzard songs, sung in a pleasant baritone and backed with tastefully arranged instrumentals. In addition to Tizzard on vocals, acoustic guitar, and harmonica, the album includes Luke Mercier on gourd banjo, fiddle, cello, viola, banjo, ukulele,



lele, mandolin, and Ken Grant on bass, Mike Billard on drums.

Tizzard views *No Dark No Light* as “the most cohesive record I’ve made. It almost feels like a concept record to me”. As the title suggests, these songs were born, in Tizzard’s words, “during a very dark period for me. As I was writing the record, I went outside in the countryside one night, and I remember seeing so many stars. The darker it is, the more stars you can see, and that image stuck in my head. The darker I was getting at the time, the easier it was to craft these songs.”

– By Gene Wilburn



Woody Pines, far left

The All Day Breakfast Stringband

Shanghai (Independent)



It's easy to make fun of folk music. A *Mighty Wind* skewered it brilliantly. *Old Joe's Place* is hilarious because it is so close to something that, in another setting, could be presented as honest to an audience that easily perceives it that way.

The All Day Breakfast Stringband, likewise, teeters on that fulcrum between *Hee Haw* and Smithsonian Folkways. As able as they clearly are as musicians, there is a camp quality creeping in. In some of the traditional tunes they include here, such

as *Willow Garden*, you don't have to dig too far to find it, though that's why they need to work that much harder to avoid it. That they include some silly drawings in the CD package—there's a drunk passed out with a bottled labelled XXX while, on the next panel, a cowboy is pissing into a similar bottle—that tip the balance toward satire. Which is too bad. Yes, Tommy Jarrell could easily be caricatured (they include *Sugar Hill* on this disc as a tribute to him) but it's worth putting in a greater effort to show why he, and traditional music, should be taken seriously.

– By Glen Herbert



The All Day Breakfast Stringband

Woody Pines

Woody Pines (Independent)



So much of music comes down to character. Don Edwards, like his hero Gene Autry, is a character based on an archetype: the singing cowboy. Autry wasn't a cowboy, at least not professionally, but he played one brilliantly in movies and on TV. In doing so he captured a lot of ears, and minds, and hearts, most of them pre-pubescent.

To some extent, every performer is a character, such as Ramblin' Jack Elliott, or Bob Dylan. While it's harder to see, perhaps, even Gillian Welch and Joan Baez are characters. Willie Watson certainly is. We know them only in the persona that they broadcast through their voices, their instruments, and their songs.

On this latest release from Woody Pines, it's about character, too. He's styled himself as kind of mashup dandy/bluesman/folk singer/vaudeville story teller. Which is a lot of identity to carry around or project from the stage or a

recording. He's a wonderful guitar player, to be sure, and his trio, which includes Skip Frontz Jr. on upright bass, and Brad Tucker on guitar and harmony vocals, is a very tight unit.

Still, it's the persona that keeps jumping up in front of us, and more often than not it doesn't quite work. *Walking Stick* is a song that, for want of a better word, as been owned by Leon Redbone since he recorded it in the 1970s, a recording that was an absolute study in character. Here, Pines rushes it, and in doing so, seems to miss the point. He's trying to turn it into a party piece, yet loses the song in the meantime.

Elsewhere, as on *Delta Bound*, and *Black Rat Swing*, Pines takes up Delta blues, though his enunciation—all those hard R's—are at odds with the persona. The same is true when he animates a Nashville sound, or a folk sound on *Over the Water*. He's said in interview that Bob Dylan was an inspiration because he couldn't sing, and “if he could do it, then I could do it.” What Bob Dylan did, and then did again and again, was reinvent himself in a series

KRISTINA & QUINN BACHAND
LITTLE HINGES SUMMER TOUR 2015

06/11 - The Big Yellow Merville Hall - Merville, BC
06/12 - St. Andrew's United Church - Nanaimo, BC
06/13 - St. Andrew's Presbyterian Church - Victoria, BC
06/14 - Shady Grove Concerts - Mill Bay, BC
06/16 - The Royal Room - Seattle, WA
06/17 - House Concert - Seattle, WA
06/19 - House Concert - Nordland, WA
06/20 - Traditions Cafe - Olympia, WA
06/21-27 - Alasdair Fraser's Sierra Fiddle Camp, CA
06/29-07/2 - Leahy Music Camp, Lakefield, ON
07/24-26 - Festival Mémoire et Racines - Joliette, Quebec
07/27-8/3 - Quebec-Ontario tour (see website)
08/8 - Harmony Arts Festival - Vancouver, BC
08/11 - Char's Landing - Port Alberni, BC
08/12 - Twisted Vine Farm - Duncan, BC
08/13 - Merlin's Sun Home Theatre - Victoria, BC
08/14 - Butchart Gardens - Brentwood Bay, BC
08/15 - Duncan Showroom - Duncan, BC
08/16 - The Railway Club - Vancouver, BC
... check website for additional dates

qbachand.com

2015 WCMA NOMINEE OF THE YEAR

Children Of The Smoke (Independent)

This is an album of songs from the Struileag/

Various Artists

Doulastown: Music and Song from the Gaspé Coast / Musique et chanson de la Gaspésie (Douglas Community Centre)

In a folkloric fiddle collection like *Doulastown* you won't find polish and sophistication. The 46 short tracks of this collection are more in the nature of field recordings of the songs performed by fiddlers in the Doulastown community in the Gaspé region of Quebec. As such they are a slice of music representing traditional and country songs that have been at the heart of the community from the late 19th century to the early 21st.

Most of the musicians performing in this collection are English but they have influenced French communities as well as other communities in the Canadian Maritimes. In short, this is the music of the people and perhaps no better definition of folk music can be ventured than that. Having said that, *Doulastown* is a collection more suited for study than ambient listening. It preserves an important part of the heritage of the Doulastown community while providing fiddlers everywhere with a collection they can explore for ideas and inspiration. The extensive bilingual French-English liner notes include a background to the recording project plus an individual bio for each performer. The album was produced by Laura Risk and Glenn Patterson.

— By Gene Wilburn

fROOTS

The best of the planet's roots musics, from Anglo trad to Zanzibar pop. You'll read about it first in **fRoots** magazine.

- Proper-job paper edition!
- Go-faster digital edition!
- Exclusive download albums
- fRoots Radio podcast!

www.frootsmag.com

fROOTS

35 years of the very best local music from out there!

of vivid personas, all of which seemed as authentic as the last. That's one of the reasons he was captivating.

On this release, Woody Pines has a name, and a good hat, and lots of good songs, but throughout, it just feels a bit like someone who is playing at being someone else and never quite succeeding.

— By Glen Herbert

Various Artists

Children Of The Smoke (Independent)



Children of the Smoke stage show, which was a highlight of Scotland's Year of Homecoming 2014. The live performance features song, poetry, film, dance, and imagery, all in tribute to people of Scots Highland and Island descent throughout the world.

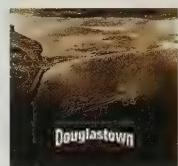
The story traces migration and expulsion from rural to urban life, from homeland to the far-flung corners of the globe, from parochial living to the Scottish diaspora—and its profound effect on civilizations worldwide. Songs, stories, texts and poems were commissioned from more than 20 writers. Composer Jim Sutherland then wrote the musical score, which incorporates a host of traditional and contemporary musical references, from bothy ballads to trip-hop. All the songs are sung in Gaelic, which is a reflection of the show's exploration of the significance of indigenous language and its links to culture and identity. If you want a hint of the full spectacle there are a number of clips on YouTube. Meanwhile, this collection whets the appetite for the live

performance while standing up by itself as a powerful musical statement.

— By Tim Readman

Various artists

Doulastown: Music and Song from the Gaspé Coast / Musique et chanson de la Gaspésie (Douglas Community Centre)



In a folkloric fiddle collection like *Doulastown* you

won't find polish and sophistication. The 46 short tracks of this collection are more in the nature of field recordings of the songs performed by fiddlers in the Doulastown community in the Gaspé region of Quebec. As such they are a slice of music representing traditional and country songs that have been at the heart of the community from the late 19th century to the early 21st.

Most of the musicians performing in this collection are English but they have influenced French communities as well as other communities in the Canadian Maritimes. In short, this is the music of the people and perhaps no better definition of folk music can be ventured than that. Having said that, *Doulastown* is a collection more suited for study than ambient listening. It preserves an important part of the heritage of the Doulastown community while providing fiddlers everywhere with a collection they can explore for ideas and inspiration. The extensive bilingual French-English liner notes include a background to the recording project plus an individual bio for each performer. The album was produced by Laura Risk and Glenn Patterson.

— By Gene Wilburn

Hannah Sanders

Charms Against Sorrow (Sungrazing Records)



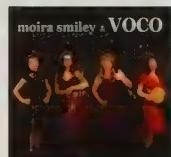
Hannah Sanders cut her teeth as part of her family band

The Dunn Family, who travelled hither and thither in the U.K. singing for their supper. This is her first full-length album. It is an interesting collection of mainly traditional British songs, including a Child Ballad (*Lord Franklin*); a broadside ballad from the repertoire of Nic Jones (*Miles Weatherhil and Sarah Bell*); an Anne Briggs song (*Go Your Way*) and quite a bit more besides. Sanders has a soprano's range without ever being strident or over-indulging in vibrato. There's a hint of Joni in there at times and always a controlled delivery that serves each song very well. Here, guitar playing is imaginative and rhythmic and propels the songs strongly. This is an imaginative and vibrant debut that promises of much more to come.

– By Tim Readman

Moira Smiley and Voco

Laughter out of Tears (Independent)



Where have I been and why is this the first listen I've had of

Moira Smiley and Voco? It is their fourth outing. It is not often you get to hear Swedish, Appalachian, Celtic, and Balkan influences on what I think feels like a bluegrass album—the bluegrass feel in the Bela Fleck/Abigail Washburn sort of way—sounding both traditional and avant-garde at the same time.

Moira has a solo career, has collaborated with Ladysmith Black Mombazo, Solas, Jayme Stone, and Tim O'Brien, among



others, and Voco is her vocals project. And it is filled front and centre with terrific singing and harmonies, mixed with adventurous arrangements and the stellar playing of the banjo, cello, fiddle, ukulele, and the human body (in a percussive sense). *Laughter Out of Tears* is haunting and ethereal yet grounded and sublimely down to earth.

As musically adventurous and dense as this album is and how great it sounds, she also fulfills my need for some substance in lyrics. Voco's covers of Woody Guthrie's *Deportee* and Gillian Welch's *Orphan Girl* are terrific and Moira's original songs stand up lyrically as well as musically, not a mean feat to pull off. I especially liked *North Country*:

"The heart I miss is not afraid of longing / Like the branches of a winter vine / The longing brings me closer to everything I love / So I'll sing that song – that lonesome song / To take me back to the mystery."

Moira Smiley and Voco's *Laughter Out of Tears* gave me goose bumps in places and wide smiles in others. It's a terrific album.

– By les siemieniuk

Ben Glover

Atlantic (Carpe Vita Creative)



Ben Glover born in Glenarm in the north of Ireland. In pubs at home he sang the likes of Dylan, Hank Williams, Johnny Cash, and Springsteen—OK but not earth-shakingly original. When he travelled in America in pubs he sang Christy Moore and The Pogues. Nice but still fairly obvious. Moved to Nashville in 2009 to take his music career to the next level. Cool but that has been done a lot.

He took a trip to Robert Johnson's grave—also cool but also has been done a lot. That trip reconciled his living comfortably in his two worlds so he went home to Northern

Ireland and recorded this album in the living room of a house, overlooking the Atlantic, that he had spent time in as a kid. Now that is very, very cool and totally original. A terrific album is the result.

More Delta than Donegal, it's Americana at its best.

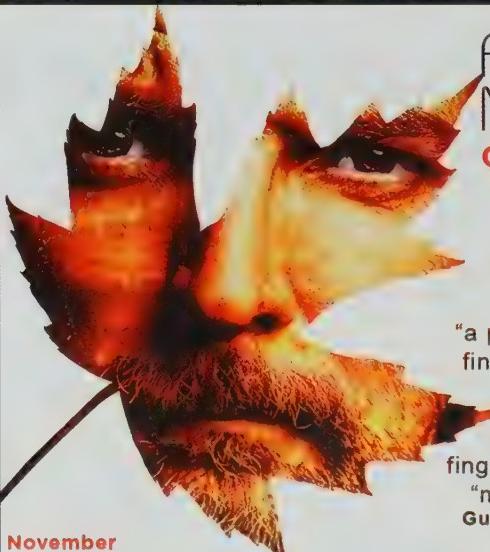
Strong songs, with hints of darkness and danger, both in the arrangements and the lyrics. Ben co-writes with Mary Gauthier, Gretchen Peters, and his producer, Neilson Hubbard. He keeps good company. The stand-out song on the album is a duet with Gretchen on a murder



Ben Glover

ADRIAN NATION

Canadian Tour November 2015



"a prodigiously talented fingerpicking guitarist"
R2 Magazine

"a superior fingerstyle troubadour"...
"mesmerising chops"
Guitar and Bass Magazine

November

- 12 Last Chance Saloon, Wayne, Alberta
visitlastchancesaloon.com
- 13 The Legacy Guitar House, Cochrane, Alberta
legacyguitarhouse.com
- 14 The Nickelodeon Folk Club, Calgary, Alberta
thenick.ca
- 15 Gallery House Concerts, Calgary, Alberta
galleryhouseconcerts.com
- 18 The Root Community Emporium, Lloydminster, SK
therootce.ca
- 19 The Bailey Theatre, Camrose, Alberta
baileytheatre.com
- 20 Diamond Willow Artisan Retreat, Longview, Alberta
diamondwillowartisanretreat.com
- 21 The Northern Lights Folk Club, Edmonton, Alberta
northernlightsfc.ca
- 22 Private Concert, Canmore, Alberta
- 24 Private Concert, Jasper, Alberta
- 25 Red Roof Studio, Duchess, Alberta
redroofstudio.com
- 26 Private Concert, Red Deer, Alberta
- 27 Private Concert, Pridiss, Alberta
- 28 Private Concert, Red Deer, Alberta

adriannation.co.uk

A new collection of songs from award-winning songwriter JORY NASH



JORYNASH.COM

ballad they wrote called *Blackbirds*. Simply stunning:

*Last thing I remember
was your footsteps in the
hall / Whiskey in your voice
and a shotgun on the wall /
Now there's shadows in the
shadows, there's trouble in the
cane / There's things you do
that you just can't explain.*

So join Ben on the journey he has been on. You'll enjoy it—the music's terrific.

— By les siemieniuk

Michael Cleveland and Flamekeeper

On Down the Line (Compass)



Sometimes fiddle players can be hard to get a handle on, if only because it's a kind of music making that we are less familiar with than, say, guitar. On this album as on all the albums Cleveland has made, it may not be obvious why he gets lead billing: he doesn't sing, or write songs, and those are the things that general audiences tend to focus on. In performance, likewise, he also doesn't move around, like Leahy or Sythian. His band, Flamekeeper, does all the singing and moving, and even some of the songwriting. Apparently nobody thinks too much about wardrobe.

But if you need to know

why the world needs more Michael Cleveland, listen to the one solo track on this album, *Jack O Diamonds*. It's an old-time standard that, when set beside any other recording (such as one by Bruce Molsky), demonstrates exactly what Cleveland is up to.

He takes the piece entirely out of the old-time context, quoting phrases from bluegrass while also giving a few nods to jazz here and there. He adjusts the chord accompaniment, dropping a tone here, adding a minor there. He's playing in the truest sense of the word, and as with any kind of play, there's some humour in there, too.

And, indeed, that's what he's doing in all the other pieces on this album. They, too, are full of nods and winks, a masterful presentation that includes a wonderful sense of empathy and joy. The players he has with him are truly excellent, and it's clear that they are there entirely because Cleveland is. That, precisely, is why this recording should demand your attention. These people are excited about it, and with very good reason.

The album ends with *The Orange Blossom Special*, a piece Cleveland has been playing since he was a child. There is video of him at perhaps 12 years of age



Michael Cleveland & Flamekeeper

playing it with Doc Watson, and it's a moment that I think of whenever I see Cleveland. They are backstage at the IBMA and, afterward, Watson asks if he has been blind since birth. Cleveland says, "Yeah, but I don't think of it too much. You know, there are some things I can't do, but I'm going to make do with what I can do." Good lord, does he ever.

— By Glen Herbert

Brendan Taaffe and the New Line

Can't Hold the Wheel (*Independent*)



I think that we are all aware to some degree, at least intellectually,

that North American folk music is a mutt, the offspring of a vast range of progenitors and ancestors. In some instances we can hear it, as in the Irish influence within the music of the Maritimes, or the Cajun/Acadian/French ancestral line. In other instances, the ancestors are less obvious; we know that banjo originated in Africa, though it's harder to hear the African influences in the music made using the banjo.

That's basically the idea that animates *Can't Hold the Wheel*, a new recording from Brendan Taaffe and the New Line. Taaffe is from New England, and here imagines, very compellingly, the kinds of sounds you might have heard in the harbours of America 200 years ago. The band brings some indelibly African sounds, most obviously the mbira, to arrangements of American folk songs, some of them old, such as *Little Sadie* and *Friend of Mine*, and others written more recently, such as *Speed of the Sound of Loneliness*.

Frankly, we can't ever know what that music sounded like in

the 19th century, and it doesn't matter. For us, today, this recording is not only exceedingly enjoyable, it allows us to reconsider how music evolves while, at the same time, providing a remarkably fresh take on some very familiar songs.

— By Glen Herbert

Kirsty Law

Shift (*Toun Records*)



Kirsty Law is a young singer-songwriter from the northern

side of the English/Scottish Border country. There are four original songs on *Shift* and the rest are传统als, all sung in a broad Scots dialect. Her delivery is unforced and natural and she is well supported by



Kirsty Law

her accompanying musicians, including her usual band, Rona Wilkie on fiddle and Marit Fält on Swedish låtmandola and cittern. The material is redolent of the bleak and beautiful high moorland of her home country. She spins tales of fishing, farming and everyday Borders life, as well as delving into more mystical and supernatural territory with songs such as *The Twa Magicians*. It's great to hear a singer who has a genuine feel for the Scots tradition while giving it her own spin and infusing it with youthful energy. Top marks!

— By Tim Readman

Front Country

Sake of the Sound (*Independent*)



This Bay Area band blurs the lines between progressive rock and progressive bluegrass. From the opening track *Gospel Train*, with a musical hook reminiscent of Hendrix but played with traditional acoustic instruments, Front Country definitely grabs you like a crushing handshake.

While most of the members have some rock in their background, they all have great

bluegrass chops. *Long Ago, Far Away* is a pretty straight ahead burner matching what any hot bluegrass band is doing today. The band is distinguished by the vocals of Melody Walker, who could easily front a rock band with her range and passion. The title song, a homage to the healing powers of music, should be widely covered. And speaking of covers, the band does an appropriately spooky version of *Rock Salt and Nails*, a classic intend-to-murder ballad.

Bluegrass purists might not be crazy about this album but that doesn't diminish the fact that it's a collection of mighty fine music.

— By Mike Sadava

Down Home Band

Monrovia (*Independent*)



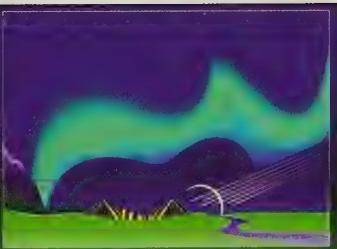
Call it a jam band. Call it Americana. Call it southern rock. Call it country. But above all, call the Down Home Band fun.

This is the kind of band you'd love to see in a bar, stretching out the solos and getting into the zone onstage. The currently Nashville-based band formed in Colorado as a project of



Northern Lights Folk Club

Bringing you the best in Folk Music throughout the year



2015/2016 Season

Season tickets or multi-packs call 780-288-8111

Individual tickets - Visit www.northernlightsfc.ca for details & outlet information

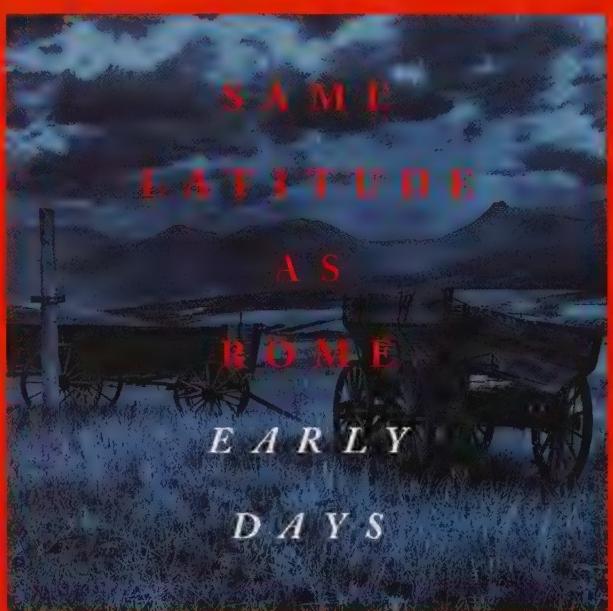
SAT, SEPT 19	DICK GAUGHAN
SAT, OCT 10	ROY FORBES
SAT, OCT 17	LYNN MILES & KEITH GLASS CANADIAN FOLK MUSIC AWARDS NOMINEE SHOWCASE
FRI, NOV 6	CANADIAN FOLK MUSIC AWARDS NOMINEE SHOWCASE
SAT, NOV 7	CANADIAN FOLK MUSIC AWARDS NOMINEE SHOWCASE
SAT, NOV 21	SMALL GLORIES (CARA LUFT/JD EDWARDS) WITH ADRIAN NATION
SAT, JAN 23	VALDY
SAT, FEB 6	CATHERINE MACLELLAN
SAT, FEB 20	WINTER ROOTS WOMEN OF FOLKWAYS
SAT, MAR 5	TBA
SAT, MAR 19	DAVID FRANCEY
SAT, APR 2	LIZZY HOYT TRIO & MATT PATERSHUK

Come and see us at our new venue!
Parkview Community Hall, 9135 - 146 Street

Northern Lights Folk Club appreciates the support of:



CANADIAN HISTORY NEVER SOUNDED SO GOOD



Early Days, the new album by Sami Latitude as Rome, available now on iTunes



samilatitudeasrome.com

frontman and chief songwriter Jeff Estes but morphed into something much greater, a product that is both loose and tight at the same time, like the Stones when they did country. With layered harmonies, slightly distorted guitar tones reminiscent of Jerry Garcia and a rhythm section that never quits, the Down Home Band keeps grabbing the attention.

You might call it a relaxed fit to Estes's songs, which range from Cajun to hard country, tackling everything from nostalgia for the South to Estes's appreciation of his mom's support. And what self-respecting bar band wouldn't have a great drinkin' song: "Drinking to remember, drinking to forget".

- By Mike Sadava

Various Artists

Voice & Vision: Songs of Resistance, Democracy and Peace (Topic Records)



The U.K.'s General Federation of Trade Unions collaborated with Topic Records to produce this collaboration of P songs. That's P for Political, Protest, and Power to the People! There is some very familiar stuff here, from heavyweights such as Ewan MacColl, Norma Waterson, Martin Carthy, and Pete Seeger, as well as relative newcomers Kiti Theobald, Jack

Forbes, and Piers Haslam. The songs include classics such as *The World Turned Upside Down*, *The Internationale*, and *Coal Not Dole*. This is a brilliant primer for anyone who is curious about this aspect of the folk tradition or for anyone who used to own all of it on vinyl but now needs to upgrade to a more recent format. These are songs that need singing, although I wish that was no longer the case. Essential stuff!

- By Tim Readman

Various Artists

New Orleans Brass Bands: Through the Streets of the City (Smithsonian Folkways)



Listening to this record, you immediately picture yourself

walking out of Verti Marte eating a freshly made muffaletta and stumbling into a raucous and musical funeral procession rambling its way down Royal Street.

For the last century, the brass band has been the defining, signature sound of New Orleans. Whether it's a rag-tag group of musicians thrown together at the last minute for a special event or an established band, these marching ensembles appear wherever there is cause to celebrate. Births, deaths or any kind of special event get the full joyous treatment of the



marching brass band winding its way through the streets of the Quarter, bringing together neighbours and communities to celebrate or grieve.

Through the Smithsonian Folkways' *African American Legacy* series, they have released *New Orleans Brass Bands: Through the Streets of the City*. A thorough Folkways-style collection, it focuses on three of the more prominent "second lines" as they have come to be known, the Liberty Brass Band, the modern-yet-traditional Treme Brass Band, and the funk, rap, and bounce-influenced Hot 8 Brass Band. It is an energetic document that captures contemporary traditions for future generations.

If you've never been to NOLA or watched *Treme*, this is the next best thing to experience the century-old tradition of these unique wandering bands. Purchases of these recordings support the artists that created them and help fund future series.

— By Michael Wrycraft

Jasmine Netsena

Take You With Me (Independent)



Not everyone gets to have both a top-flight producer and crack

backing musicians on their first record. In Jasmine Netsena's case it's not luck but experience and talent. The Fort Nelson, BC, resident has been playing around various locations and honing her chops for a while until she was sure she was ready to record. With Bob Hamilton (Hungry Hill and The Undertakin' Daddies) at the helm in his own Old Crow Recording studio at the centre of a thriving Whitehorse music scene, you've got a good start right there.

With Hamilton playing guitars



The Early Mays

and Dobro on the disc backed with talents like drummer Ed White (Fathead and The Janssen White Band), Annie and Katie Avery on keyboards and fiddle, Robert Bergman on bass, and Marie Gogo and Leela Gilday on harmonies, the chance for success goes up.

Of course, it helps if the singer-songwriter delivers the goods and Netsena does in spades with her solid songs (*Rearview*, *Hold On*, the title track, *Lie To Myself*, *Winter's Fuel*, and the humorous *Bad Cook*) and strong, soaring voice. Add a couple of great covers: Memphis Minnie's *Nothing In Rambling* and Carlene Carter and Susanna Clark's *Easy From Now On* (made popular by Em-

mylou Harris) and you've got one of the strongest debuts in the last few years. Netsena will ride high on this one for some time to come.

— By Barry Hammond

The Early Mays

The Early Mays (Independent)



THE EARLY MAYS The Early Mays, founded in 2012, combines the talents of Judith Avers, Ellen Gozion, and Emily Pinkerton, all of whom had a certain amount of success individually. Avers was among the winners of the national Woody Guthrie Song Writing Competition, Gozion an American Music Abroad finalist with

the U.S. State Department, and Pinkerton took the third-place fiddle at the West Virginia State Folk Festival. Together—all are songwriters—they are a formidable trio with gorgeous harmonies and playing that encompasses guitar, banjo, and fiddle. Using vintage microphones, analogue recording techniques, and recorded and mixed by Chris (Lurch) Rudyk at Broadcast Lane Recording Studios in Pittsburgh, PA, the disc has a very '60s and '70s folky feel and is a pretty great-sounding debut disc. If they stick together, there's no place but up in store for these accomplished ladies. Jason Rafalak's acoustic bass adds a nice bounce to the proceedings.

— By Barry Hammond

The Willows

Amidst Fiery Skies (Elk Records)



This is the second album from England's Cambridge-based folk-country band. Jade

Rhianne provides graceful vocals, with Cliff Ward covering banjo, guitar, violin, and vocals. Soaring over the top is Prue



Jasmine Netsena

THE YOUNG NOVELISTS

made us strangers

NEW ALBUM AVAILABLE NOW



*...beautiful,
soaring, rootsy
Canadiana..."*
- Herohill



theyoungnovelists.com

FACTOR
Canada

Ward's powerful fiddle. Ben Savage plays guitar and Dobro, and Evan Carson drives everything along with bodhrán, drums, and percussion. There is a mix of covers, originals, and traditional material here. The most striking original is perhaps *The Visitor*, which tells the remarkable story of a rescue at sea just off Whitby's North Yorkshire coast. The country music side of the band shines through on Utah Phillips's cowboy song *Goodnight Loving Trail*. The traditional *Outward Bound* is given delicate treatment as the story of the faithful sailor boy unwinds. The jig rhythms provided by some crisp bodhran on *Daughter* underpin some fine playing and jaunty singing. A solid sophomore album.

— By Tim Readman

Banjo Mechanics

JLP (Independent)


One plays high, one plays low, and between them Banjo Mechanics—Lewis Mel-

ville and Ian Pattison of Wellington County, ON—perform *JLP*, an album of delightfully fresh banjo compositions. The album features neither duelling banjo nor old-timey banjo style but a sparkly, folksy sound that will put you in the mood for sitting in front of a fireplace with a mug of cocoa in hand, feet resting on a cushion. It's laid back playing that's also intricate and bounces around on your synapses in a most engaging fashion. Switching back and forth between melody lines and harmonies, the duo perform convincingly on banjos made by Pattison in his instrument-making studio, Pattison Stringed Instruments. The album was recorded live at the Sound Emporium in Guelph, ON.

It's difficult to pick a favourite on this 12-track album because each track makes you want to choose it when it comes up for a spin. Let's just say that if you enjoy banjo music, you'll find this album warm and compelling. There's an instrumental purity about it that side-

steps the contemporary trend toward overproduced albums. *JLP* is simply two banjos played honestly and played well.

— By Gene Wilburn

Vikesh Kapoor

The Ballad Of Willy Robbins
(Mama Bird)



In-die-folk rock (whatever that is)

reviewers have likened Vikesh Kapoor to Bob Dylan or Woody Guthrie. However, once you've witnessed countless performers with aspirations to be storytellers perform in the flesh, a more measured perspective and a broader context emerges in which to evaluate an album like this. Which is a round about way of saying that the aforementioned comparisons are at best misguided and at worst grossly misleading.

The Ballad Of Willy Robbins is a fairly decent stab at a concept album, which tells the tale of a blue-collar worker's descent as he loses his grip on life and a living. There are one or

- Production
- Performing & Songwriting
- Music Journalism
- Festival/Event MC



TIM READMAN

CD releases and song downloads available at iTunes and CD Baby

www.timreadman.com
tim@timreadman.com





two nice bits. Kapoor's singing is jarring in places and the earnestness in his delivery can overwhelm the narrative. Bob and Woody's place in the folk pantheon remains undisturbed.

– By Tim Readman

Jimmy Aldridge and Sid Goldsmith

Let the Wind Blow High or Low (Fellside)



Traditional British, Irish, and North American folk songs and originals in that style, featuring vocal harmonies and accompanied by banjo and guitar, is what is on the menu here. This East Anglian duo's themes include class struggle, environmental concerns, and industrial decline. Some of the material, such as *Chemical Worker's Song* and *L&N Don't Stop Here Anymore*, has been recorded many times by other singers. A more imaginative choice of material would have improved this selection. Otherwise, there's some nice moments here and the promise

of more to come.

– By Tim Readman

Corinne West

Starlight Highway (Make Records)



We talk a lot about brother duets, though there are instances where non-siblings are matched equally well, harmonically, and that's true of Corinne West and Kelly Joe Phelps. Corinne West is best when she's with Kelly Joe Phelps, in which cases she's exceptional. Phelps, too, is best with West. (Which is kind of fun to say, actually.) Both have released their own projects, yet none rises to what they achieved on 2010's *Magnetic Skyline*. (If you missed that one, you might want to go back and start there.)

This latest from West, *Starlight Highway*, only has her name on the cover but Phelps is happily present throughout, both as a writer and a musician. *Trouble No More* is one of those songs you can find yourself a

bit stuck in but in a good way. Same with the second track, *Sweet Rains of Amber*. It was days before I got past those two, what with the repeat button and all.

The musicianship is stellar across the album, and West's ability on guitar simply deserves more attention. Another standout is, inevitably, Mike Marshall, who brings his two main axes, mandolin and octave mandolin, to the project. Marshall simply cannot be celebrated enough. He never pops out in front of the mix, which is as it should be, yet his influence on the project is as plain as it is welcome.

– By Glen Herbert

Conrad Walz

She Comes and Goes (Independent)



For the past five years I've been asking: "Why isn't this guy famous?" From the time a friend passed me a copy of a Conrad Walz disc through the window of her

car, I've been hooked on his hooks, his clever, edgy songwriting, his sophisticated yet logical chord structures and his in-your-face delivery of the lyrics. The \$9.99 I paid to iTunes to download his third disc turns out to be the best investment I made this spring.

Walz has obviously spent a lot of time listening closely to pre-Sgt. Pepper Beatles, and absorbed the influence but managed to make it his own. He's much more John than Paul, coming with hard-edged zingers such as, "We can't get back together 'cause I already wrote the breakup song". But he's often the victim of the breakup in his songs: "Every night I set a table for two, thinking about you".

This rootsy rock album is full of layered, jangly guitars, great harmonies, lots of different grooves and always a bit of tongue in the cheek. It might not be the time for this Calgary-based musician to quit his day job as a carpenter but if there's any justice his music will spread far from Cowtown.

– By Mike Sadava

Cath & Phil Tyler

The Song Crowned King (Independent)



The Song Crowned King is a somewhat naked six-track recording fea-

turing song traditions from both sides of the Atlantic. Things get started with a mournful Scottish song, *Bonnie George Campbell*, followed by a U.S.A. old-time tune, *Boys The Buzzards Are Flying* by Garry Harrison. There's also a hymn from the shape-note singing tradition, *Broad Is The Road That Leads To Death*. The general mood is sombre to the extreme although there is some melancholic pleasure to be derived therein.

"MIND BLOWING!"

MIDWEST RECORD



sultans of string



MAY 16, WORLD FIDDLE DAY, TORONTO ON
 MAY 28, AMERICAN ORCHESTRAS LEAGUE, CLEVELAND
 MAY 28, NIGHTTOWN JAZZ CLUB, CLEVELAND OH
 JUNE 28, HUGH'S ROOM, TORONTO ON
 JUL 1, CANADA DAY OWEN SOUND ON
 JUL 4, TASTE OF LAWRENCE FESTIVAL, TORONTO ON
 JUL 5, YOUTH SHOW - TORONTO KIDS FRINGE ON
 JUL 7, WASAGA BEACH, ON
 JUL 9, BOBCAYGEON MUSIC COUNCIL ON
 JUL 12, BEACHES JAZZ FESTIVAL, TORONTO ON
 JUL 23-25, BEACHES JAZZ FESTIVAL, TORONTO ON
 JUL 26, HILLSIDE FESTIVAL, GUELPH ON
 JUL 30-AUG 2, STRATFORD SUMMER MUSIC ON
 AUG 6, FREIGHT & SALVAGE, BERKELEY, CA
 AUG 8, SUTTER CREEK, CA
 AUG 9, SAN JOSE JAZZ FESTIVAL, CA
 AUG 28, LOT 102, MIDLAND ON
 AUG 29, MEAFORD HALL, MEAFORD ON
 SEP 12, OPERA HOUSE, BOOTHBAY HARBOUR, ME
 SEP 13, THE GRAND, ELLSWORTH, ME
 SEP 26, BRANCHES & ROOTS FESTIVAL, ORMSSTOWN QC
 OCT 1, LEOVIC CENTRE, STOUFFVILLE ON
 OCT 2, CAPITOL THEATRE, PORT HOPE ON
 OCT 15 AGORA DES ARTS, ROUYN-NORANDA QC
 OCT 17 NORTH BAY SYMPHONY ON
 OCT 30, TRINITY ST PAUL'S CENTRE, TORONTO, ON
 NOV 7, AEOLIAN HALL, LONDON, ON
 NOV 13, MEADOWVALE THEATRE, MISSISSAUGA ON
 NOV 19, IRONWOOD, CALGARY, AB
 NOV 20, LOUGHED CENTRE, CAMROSE, AB
 NOV 21, SHELL THEATRE, FORT SASKATCHEWAN AB
 NOV 22, SHELL THEATRE YOUNG AUDIENCE SHOW AB
 NOV 22, MACLAB CENTRE, LEDUC AB



WWW.SULTANSOFSTRING.COM

FACTOR
Canada

Mostly though, it is so overwhelmingly sad that I was glad there were only six numbers—any more and I'd have been rushing for a bit of Leonard Cohen to cheer me up. Strangely compelling, heavy weather, and possibly heavy handed. Phew!

— By Tim Readman

Matt Sellick

After Rain (*Independent*)



A student at Lakehead University in Thunder Bay, ON, Matt Sellick states that he plans to make a career as a performing flamenco guitarist. He started playing when he was eight and studied electric and classical guitar before settling on flamenco. Of his music, he says he doesn't know what to call it, exactly, but that he uses flamenco techniques and flamenco song forms as the starting point for his compositions. Perhaps new flamenco is as good a name for his music as any other.

Sellick displays well-developed flamenco techniques combined with imaginative composition on *After Rain*.

What's impressive about the album is Sellick's wide range of compositional skills, from fast, rhythmic dance tunes to melodic songs that evoke the moodiness of the rain or the energy of a sunny day. His tribute song to Paco de Lucia (*For Paco*) is a heartfelt piece of introspective playing with a strong echo of Paco himself. A worthy debut album.

— By Gene Wilburn

Various Artists

Songs of the Spanish Civil War,
Volumes 1 & 2 (Smithsonian Folkways)



It's been so long since anyone has sung war songs, aside from protest songs, it's easy to forget there were wars in which feelings were different from what we might feel about Vietnam, Afghanistan, or Iraq. The Spanish Civil War, 1936-1939, was a more "romantic" war, in the sense of fighting for the principles of democracy in a losing cause (and without today's weaponry).

If you can mentally turn back the clock to a different era, almost 80 years ago, there are some interesting, if somewhat obscure, songs in this collection of recordings from the Smithsonian, including *Jarama Valley*, *Cookhouse*, *Quartermaster Song*, and the lovely *Si Me Quieres Escribir*.

Singers in this Smithsonian Folkways reissued anthology include Pete

Seeger, Woody Guthrie, Tom Glazer, Butch Hawes, and Bess Hawes. Singing in German is Ernst Busch, while the people of Catalonia, Seville, and Asturias sing in Spanish. The collection is divided into five parts: *Songs of the Lincoln Brigade*, *Six Songs for Democracy*, *Songs We Remember*, *From Behind the Barbed Wire*, and a section called *Woody Guthrie; Ernst Busch*. Most of the songs on the CD are sung in Spanish or German. This two-LP reissue is aimed primarily at folk historians and collectors.

— By Gene Wilburn

Various artists

Look Again to the Wind: Johnny Cash's Bitter Tears Revisited (Sony)



Reprising Johnny Cash's (and Pete La

Farge's) album-length cry for the plight of indigenous peoples on the 50th anniversary of its release is a statement all on its own,



Woody Guthrie: Songs of the Spanish Civil War



Gillian Welch & David Rawlings: *Look Again To The Wind*

prompting folks to consider the progress, or lack thereof, in the treatment and prospects of this continent's original inhabitants. And certainly the company summoned for the track-by-track re-enactment just adds gravity, giants of American music to a one. The genius of the premise is almost fulfilled on the first track, with Gillian Welch and David Rawlings turning *As Long as the Green Grass Shall Grow* from grim indictment to haunted, weary lament in their patented style. Emmylou Harris, Kris Kristofferson, Steve Earle and a host of top-shelf backing players all

comport themselves admirably and are well-caught by Joe Henry's typically pristine, intimate production. But your personal feelings about the entirety of experience will depend on whether your favourite thing about a Johnny Cash record is all the spoken word parts.

– By Scott Lingley

Kyle Carey

North Star (Independent)



Carey describes her music as Gaelic Americana, which is a pretty accurate label, as labels

go. Her last record featured heavyweights of the Irish music scene and this one enlists some equally bug punchers such as producer Seamus Egan, Katie McNally, Dirk Powell, Catriona McKay, and Natalie Haas. Her songwriting is strongly influenced by the Irish and Scottish tradition and her themes revolve around emigration and longing. Highlights are the two Gaelic songs, *Cairistiona* and *Sios Dhan an Abhainn*, and a nimble reading of Kate Wolf's *Across the Great Divide*, which evokes the spirit of one Nanci Griffith. Carey's gentle voice is kept well up in the mix throughout while the delicate accompaniment is first class. An impressive second album.

– By Tim Readman

The Ree-Vahs

Geordieland (Clare's Sons Music)



Geordieland, as the name suggests, is an album centred around the Northeast of England. Each song is a tale reflecting every-

day life in the region sung in the local accent. The title track tells the oft-spun tale of a typical Friday night in Newcastle upon Tyne. The general feel is somewhere between contemporary folk and country-rock. At times the overwrought use of Geordie dialect seems forced and just doesn't suit all of the material. The singer seems to sense that as he wavers between Newcastle and Nashville in terms of pronunciation and delivery. Being a native of County Durham, I very much wanted to like this CD. However, although the playing and singing is proficient enough, I'm afraid it lacks the vital spark.

The Ree-Vahs would benefit from a clearer direction because the blurring between English Northeastern folk and Americana just isn't working.

– By Tim Readman

Tim Grimm

The Turning Point (Cavalier Recordings)



Tim Grimm has not only recorded five previous CD's but is an actor on stage, television, and film. He's appeared in such films as *Clear and Present Danger* (1994), *Backdraft* (1991), and *The Insider* (1999) and the TV series *Reasonable Doubts* (1991-93). As a singer-songwriter, he's of the storyteller variety, somewhat in the vein of Ramblin' Jack Elliott, a friend who he's recorded with and who he pays tribute to on the track *King Of The Folksingers*, along with several other legends.

Grimm has a deep, rich, resonant voice with warm overtones that works well with these story/songs. He wrote all the songs on this disc (with the exception of *Family History*, which was written by Beth Lodge-Rigal,



Kyle Carey

who he duets with nicely here). Several are memorable (*The Turning Point*, *Anne In Amsterdam*, *The Canyon, Indiana*) and there are some great musical moments, too, many provided by Jordana Greenberg on violin and Maria Di Meglin on viola. There's even a humorous song, *Blame It On The Dog*, recorded with The Underhills, that hits into country/novelty Roger Miller territory. A pretty nice collection, with a unique feel and a one-of-a-kind, fold-out sailing ship drawing section on the interior CD cover that's like nothing this listener has ever seen previously on a disc.

— By Barry Hammond

Shannon Lyon

The Lights Behind (Busted Flat Records)



Shannon Lyon has a lengthy track record, first as a singer/songwriter. Born in Kitchener, ON, he spent the '90s either touring solo or with friends such as Blue Rodeo, Oh Susanna, The Sadies, The Skydiggers, etc. After a stint in Holland and Europe, he returned to Canada's West Coast, working as both a singer/songwriter and a producer. Having 10 solo albums under his belt and numerous credits as producer, he's a veteran of the business and sounds like it on this new disc. Produced by Rob Szabo (2013 Juno winner of Blues Album of the Year for his work with Steve Strongman) the disc sounds great and runs the gamut from serious work such as *The Lights Behind*, *In All Honesty*, *Dirty Old South*, *Last Time I Cried*, and many others to lighter fare such as the bouncy and radio friendly *Mods Rule*. The writing and playing is strong throughout the disc and some great backing vocals by Elly Kellner add a definite plus.



As he says in the closing track, he's "an OK guy" and well worth checking out.

— By Barry Hammond

Apple of My Eye

Seven Tides (Pear O' Legs Records)



Giant spawned an instrumental and vocal project in their own joint and mutated image. String

band instruments are pushed into unfamiliar territories to create weird but poppy sounds. Totally nutty and unpredictable vocal arrangements challenge the listener's credulity and constantly surprise. The band calls it "folk music for the drunks, the drowned and the lost at sea" and I see no reason to argue. All the songs are band originals and arrangements feature mandolin, guitar, bass fiddle, violin harmonica, and bozouki. Lyrics and performances have one foot

in traditional sea shanty and the other in musical theatre. The one constant is the nautical theme, which is explored from all angles in the 15 tracks. Very entertaining!

— By Tim Readman

Brock Zeman

Pulling Your Sword Out of the Devil's Back (Busted Flat Records)



Brock Zeman's been spinning musical yarns that are plum,

straight in lifelike shades for years. They're vivid testimony to the incredibly diverse, storyteller mind he carries within him. His latest recording, his eleventh, *Pulling Your Sword Out of the Devil's Back*, takes him to a whole new level as the enhanced musicality he's wrapped around his tales adds an integrally new dimension to the story lines. Swirling strings and keys, tasty percussion and spicy guitar work puts a full palate out there, tales brimming in technicolour – like first seeing the difference in regular and HD TV. From country roads and scenes, varied relationships, views of life, reality from diverse perspectives, his songs have more depth than can be realized first time through, which only enhances with each listen... A keeper!

— By Steve Tennant

Gerry Wall

Mind Alone (Independent)



Gerry Wall knows how to put together a song. I didn't think these

kind of songwriters till existed, especially in Canada. Born in Saskatchewan, moving to Toronto, and now working in Ottawa, Wall reminds us of the sort of artist such as Stephen



Apple of my Eye

Bishop, Boz Skaggs, or even Christopher Cross. There's a pop sensibility here but filtered through jazz and some other folkier or blues influences, always concentrating on the song. He's put out six discs including his first, *Tobermory*, in 2000; *Returning Fire* (2004), *Winter Grass* (2006), *Ex-Patriot's Day* (2007), *Beautiful World* (2010), and now this one. Equally important to the disc is the guitar work and charts of co-producer Mike Francis, a Toronto studio veteran who, along with the other session players, makes it all sound effortless and easy. Mention should also be made of singer Ana Miura, who gets a nice duet with Wall on *Second Look*. A very professional and listenable disc all round. Lots of people should be recording this guy's stuff!

— By Barry Hammond

Mundi

My House Is The Sky (*International Rain*)



Mundi, a talented six-person band from Austin, TX, has released *My House Is The Sky*, their fourth album, and a departure from their previously mediaeval-oriented work. The band has introduced some rock elements and calls this new sound chamber rock, though it's really more of a New Age offering, mixing in strings, French horn, harmonium, guitars, drums, and even glockenspiel. The album is remarkably Celtic-sounding on first listen. *Demeter's Danse*, the opening track, has a throb-bing, rhythmic pulse reminiscent of Enya, minus the vocals. Many of the carefully composed pieces, such as *Sandansko Horo*, the title track, *My House Is the Sky*, and *El Camino (A Finisterre)*, begin with a lovely dual-guitar opening that is then

woven into a tapestry of lush instrumental sounds with violin and horn frequently dominant. *Fortune Presents Gifts Not According to the Book*, the darkest, most dissonant track on the album has glockenspiel highlights. *Grasslands*, with guitar filigrees, rhythms, chords, and arpeggios, is perhaps the prettiest of the tunes. Mundi closes the album with an exotic, minor scale, *To Morocco with the Stars*. *My House Is The Sky* is a pleasing New Age album with a rich blending of instrumentation and rhythms.

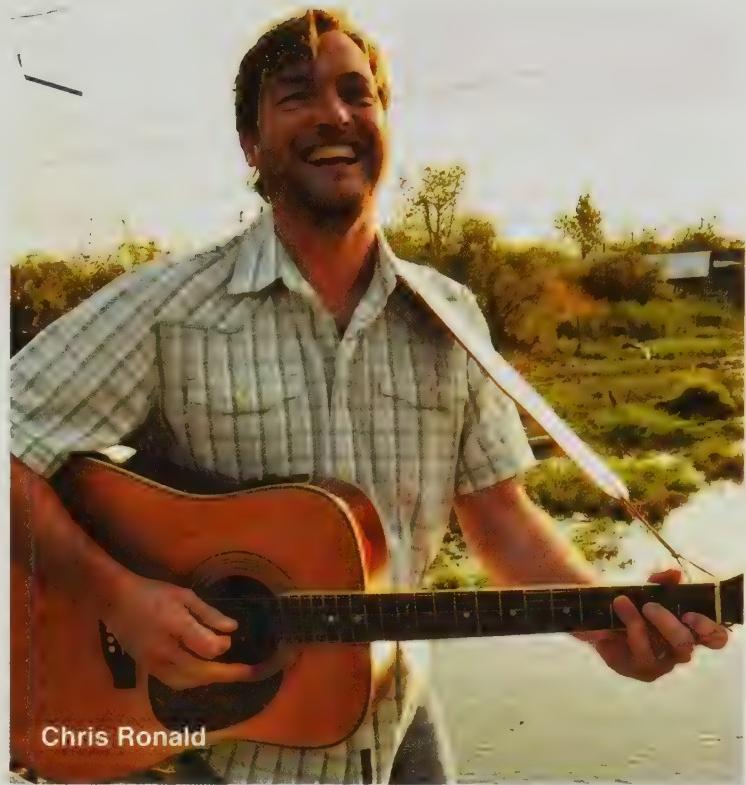
— By Gene Wilburn

Jen Starsinic

The Flood and the Fire (*Dangerous You*)



Normally, when you review the debut disc of a young singer-songwriter/musician, you look for voice absorbing lyrics, musicianship, and originality. You seldom feel like you're witnessing the unleashing of a primal force. With Jen Starsinic you do. Yes, she's a talented fiddle and guitar player, a fine singer, and writes great lyrics but her songs don't feel like they've been written as an exercise. They sound like they've



Chris Ronald

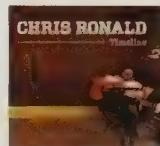
emerged full-blown from some ancient communal rite in some remote village. In that, they're closer to the ethnographic recordings captured by some musicologist in 1910 or 1920.

Not that they sound primitive. This is an absolutely modern recording. Apparently after getting an education busking as a bluegrass fiddle player, attending the prestigious Berklee College of Music in Boston, and touring with one of the biggest roots bands (David Mayfield Parade), she had an epiphany at West Virginia's Appalachian Stringband Festival and discovered "an older, purer" form of music based in open collaboration and trance-like communal music making. It's front and centre on this disc where other musicians the calibre of Mayfield, Charlie Rose, Eric Law, Molly Tuttle, Lukas Pool, Gabe Hirshfield, A.J. Lee and fellow Berklee graduate Brady Curtis (who produces) channel this primal force right into (and below) the surface of the disc. Powerful stuff and a great debut!

— By Barry Hammond

Chris Ronald

Timeline (*Independent*)



In his song *The Busker*, Chris Ronald writes of the "master of

the cover" who has picked up the pen again, "like in the days when musicians still got paid. But he hasn't made a dime since he put it all online, giving everyone the choice to take or trade". So he's back to busking, some words tasting bitter and still longing for the days when "gold and silver lined the bottom of his case".

Backed only by acoustic guitar and harmonica, the tune deservedly helped the Vancouver songwriter to the finals of the renowned Kerrville folk festival songwriting contest. It should help him past the grind of small coffee houses.

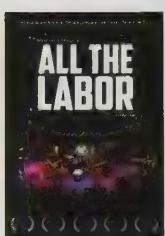
His songs are consistently well-crafted. Cue *Give It Time* — a plea for patience when facing life's struggles, especially writer's block. Ronald's time might just be around the corner.

— By Mike Sadava

DVD

The Gourds

All The Labor DVD (High Plains Films)



They've been classified as Americana/laid-back/funky/fun/roots/good-time/country/junk-rock and many other labels but The Gourds are one of a small group of bands such as Old Crow Medicine Show, Chatham County Line, Red Stick Ramblers, and Robbie Fulks who've propelled roots music from the 1990s into the current modern world. Finally, thanks to producer/director Doug Hawes-Davis and High Plains Films, there's finally a film on DVD that documents this terrific band. The film follows them on an endless tour of small clubs and venues, playing the songs that have endeared them to their fans and showing some of the off-beat personality of main songwriters Jimmy Smith (bass/guitar) and Kevin Russell (guitar/mandolin/dancing), as well as the interplay of the group as a whole with drum-

mer/manager Keith Langford, Claude Bernard (keyboards/accordion) and Max Johnston (multi-instrumentalist, formerly of Uncle Tupelo, Wilco, and Freakwater). They're the kind of band that never made it huge—their biggest hit, *Gin & Juice*, was a countrified cover of a Snoop Dogg song that, although an internet sensation, was wrongly attributed to Phish and other bands—but works steadily, continues to play and thrive.

The DVD shows them recording with superstar producer of Bob Dylan, Larry Campbell, at Levon Helm's studio shortly before he passed away for their disc *Old Mad Joy*. And although it covers hits such as *Burn The Honeysuckle*, *My Name Is Jorge*, *Lower 48*, and many others, the only criticism of the film that can be offered is that there's at least six or seven other classic songs they don't even show or mention (even in the deleted, alternate, and bonus scenes, of which there are many). Still, it's a totally must-have film that played the SXSW Film Festival and several others. Buy it!

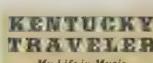
— By Barry Hammond

Books

Kentucky Traveler: My Life In Music

By Ricky Skaggs with Eddie Dean

ItBooks/Harper Collins/Trade Paper/338 pages/\$21.00



Ricky Skaggs was a child prodigy, entering the bluegrass world with his father and mother

in the Skaggs Family Band when he was just six years old. He shared the stage with heroes such as Bill Monroe, Ralph Stanley, Ernest Tubb, and Earl Scruggs while still an adolescent or a teenager. His memoir presents intimate portraits of these greats as only he knew them. Also portrayed are the stars of *The Grand Old Opry* (such as Minnie Pearl, Roy Acuff, Grandpa Jones, and Dolly Parton), into which he was inducted when still in his twenties. Skaggs had a career in mainstream country before returning to his first love, bluegrass. All these adventures he relates in a personal style and explains what the journey



Ricky Skaggs

meant to him personally as well as spiritually: a quest to stay true to his upbringing, to explore past and future, and pass on the torch as it was passed down to him.

There are accounts of his influences in the mountain players who never achieved public recognition and some surprising ones such as Django Reinhardt and Stéphane Grappelli. He also covers his friendships with contemporaries such as The Whites, Jerry Douglas, Tony Rice, J.D. Crowe, Keith Whitley, David Grisman, and many others. The whole book is a repository of great musical stories and a must-read for anyone interested in bluegrass, old-time mountain music, or country music in general. There's tragedy in the early death of Keith Whitley and humour in some of the antics musicians get up to on the road but all of it's covered by a pure love of the music.

— By Barry Hammond



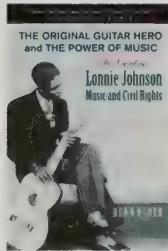
The Gourds



The Original Guitar Hero and The Power Of Music:

The Legendary Lonnie Johnson Music and Civil Rights
By Dean Alger (ISBN: 978-1-57441-546-9)

University of North Texas Press / Hardcover / 365 pages / \$36.50



Pioneering blues and jazz guitarist, songwriter, and singer Lonnie Johnson has never quite achieved the kind of historical importance he deserves. Dean Alger's long overdue biography is determined to change that. Alger makes the point that through his own records and early recordings with Louis Armstrong and the Hot Five, Duke Ellington, and his guitar duets with white guitarist Eddie Lang, Johnson's work was indeed a cornerstone of blues and jazz guitar and that his influence was widespread through other guitarists who were influenced by him: Charlie

Christian, Django Reinhardt, Eric Clapton, and especially B.B. King.

Johnson was born in New Orleans and played violin and guitar in his father's band. Like James Reese Europe, Johnson travelled to London during the First World War to entertain American troops. Thereafter, the flu pandemic took most of the family except for himself and his older brother, James. The two travelled to St. Louis where he won a contest that included a recording contract as part of the prize. It began a career that lasted on and off into the 1970s.

Besides tracking rare biographical information, Alger analyzes Johnson's songs, recordings, his singing, and his solos. He not only defines their musical importance but points out that Johnson was one of the first to use electric guitar and to define it as a separate instrument from the acoustic. His touch, tone, use of vibrato,

and musical expressiveness were second to none. He further defines Johnson's importance as a narrative songwriter in an age where many songs were put together from stock phrases and his greatness as a singer. He also tackles the larger questions of history on music and the importance of Johnson as a role model in both dress and speech for the civil rights movement. It's a book that's large in scope but the size of the talent that underlies it makes it solidly support the author's claims. This is an important book that's likely to drastically change many people's conception of musical history. As a companion to the book, the author is also offering a CD by mail which further supports his assertions.

— By Barry Hammond

The Afterthought: West Coast Rock Posters & Recollections From The '60s

By Jerry Kruz
ISBN: 978-1-77160-024-8
Rocky Mountain Books / hard cover / 248 pages / \$40.00



Jerry Kruz, originally from Winnipeg, MB, came to Vancouver as a toddler.

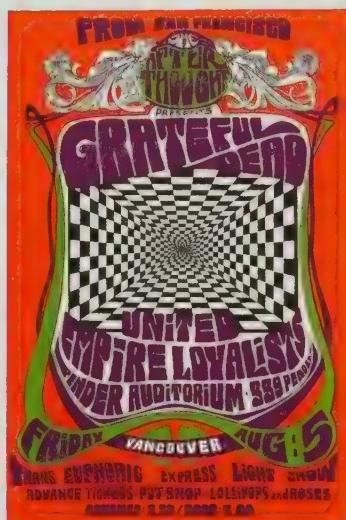
After years of working various odd jobs, he was given the chance to manage one of the city's coffee houses and from there grew to be one of Western Canada's youngest and most successful music promoters and the operator of one of the first psychedelic dance halls in North America. These dance halls also gave rise to the psychedelic poster, one of the premier art forms of the 1960s counter-culture. Two of the most famous practitioners were Bob Masse and Frank Lewis. Using full-colour reproductions

of these posters as both art and a timeline, Kruz journeys through his recollections of those turbulent times, recalling both his life and memories of famous bands such as The Grateful Dead, Big Brother and The Holding Company with Janis Joplin, Steve Miller, The Collectors (Chilliwack) and Country Joe & The Fish, and others, punctuated by great examples of period poster art.

The art alone is worth the price of the book. Psychedelic concert art was inspired by the work of nouveau artists such as the Czech Alphonse Mucha and combined elements of both pop, op, and comic/graphic novel art and was certainly representative of the period. Vancouver was second only to San Francisco as a centre of this type of work.

Though the text is a little uneven, the stories are certainly both interesting and entertaining. There's also some thoughtful speculation on topics as diverse as social work, drug prevention education, correctional institutions, and history. Several afterwords, a table of the bands, a selected discography, and a section of related reading and viewing make this a unique and valuable addition to any histories of Canadian music and culture of the '60s.

— By Barry Hammond





Jean-François Berthiaume

Un chanteur percussioniste transforme la danse callée au Québec.

**Par Yves Lambert
Traduit par Véronique G.-Allard**

Jean-François Berthiaume est un artiste unique. Dans Galant tu perds ton temps, il est le galant tambourineur qui s'amuse très librement avec tambour et valise. Dans le groupe Réveillons!, il devient podorythmiste et calleur de folklore pur et dur. Et avec son frère David, il lancera un essai musical électro-trad. Mais dans le milieu, on le connaît comme l'un des calleurs les plus originaux, peut-être le seul qui marie le call aux percussions, à la poésie populaire, à l'improvisation et même au chant. À cela, il ajoute beaucoup de travail de recherche.

« J'ai été élevé dans la musique et tout est là. Mon père vient d'une famille de douze enfants et chez ma mère, ils sont onze. Mon père est un joueur d'accordéon et un excellent chanteur avec un grand répertoire

qui provient de mon grand-père qui était violoneux dans le Richelieu. Mon grand-père maternel est aussi chanteur dans Charlevoix, mais il n'interprète que des chansons tristes. Chez nous, il y avait beaucoup de musique et ça dansait. Mon oncle Paul-André callait une danse ou deux, pis c'était ça toute la soirée».

À l'âge de dix ans, Jean-François veut faire du breakdancing, mais il commence par la danse russe et avec les pieds légers de Laval, il explorera la danse internationale durant une douzaine d'années. En 1999, il se rend en Hongrie pour devenir un «danseur hongrois». On lui explique que sans la connaissance de la langue et de l'histoire du pays, il ne pourra réaliser son rêve. On lui indique aussi que la danse porte l'histoire et qu'il ne peut pas rire en dansant. Cap sur l'Irlande où il apprend qu'il gigue exactement comme les vieux Irlandais. Il rentre au Québec.

« Revenu ici, j'ai voulu connaître ma culture», dit-il. « Je me suis mis à écouter les vinyles, surtout ceux des calleurs, et aussi à lire les livres parus sur la danse, à aller à l'université Laval et au Centre Mnémo. Puis j'ai commencé à faire des enquêtes. Chaque région a sa personnalité. Dans Charlevoix, il y a les côtes et les montagnes; les gens

dansent moins vite qu'en Estrie où le square dance américain est pratiqué. En Gaspésie, il n'y a pas de sets carrés, c'est la contredanse».

Au Québec, l'histoire du call est liée à celle des Québécois qui ont émigré aux États-Unis au siècle dernier: « Ceux qui sont revenus ont apporté la nouvelle danse, le square. Ils se sont mis à la montrer aux gens en la callant en anglais. Dans les années 1950, t'as Ovila Légaré qui va caller en français. C'est intéressant parce qu'ils ont même essayé de franciser «calleur» pour «meneur» et «swing» pour «pirouette», mais ça n'a pas marché».

À son retour d'Irlande, Jean-François était devenu professeur ... et calleur, en répétant les mouvements des danses à ses étudiants. Cela l'avait amener à préciser ses recherches sur les danses de trois régions québécoises : Le Richelieu, Charlevoix et la Beauce. Il se rend alors compte que les Berthiaume avaient bien préservé et non inventé «les mains blanches», la danse de la famille.

Le call ne sert-il toujours qu'à la danse? Pas nécessairement selon Jean-François : « Je suis un collectionneur de vinyles de call et je me suis rendu compte que sur disque, certains calls ne sont pas dansables du tout. L'intérêt est plus dans l'énergie du call et la

pièce devient finalement comme une chanson. Tu écoutes plus le phrasé et les rimes. Ça veut aussi dire que quand je call, je peux aussi être un musicien si je le veux. Un peu comme un rappeur, mais au lieu de parler de politique, je parle de danse».

Jean-François possède la réputation d'être peut-être le calleur le plus poétique au Québec. Il explique sa trajectoire : «Au niveau de la danse, tu as toujours le double sens quand tu call. Il y a plein d'allusions sexuelles : « Les bouteilles au centre, les bouchons tout le tour» au lieu de «Les femmes au milieu, les hommes alentour». Ça m'a donné l'idée d'en composer». Un exemple? «J'aime tes bajoues, ton petit cou et tes pommes de terre»».

Mais Jean-François ne s'est pas arrêté là. Il a aussi développé l'art de l'improvisation callée. « L'idée est de ne pas me répéter lors d'une soirée. Quand je connais un danseur,

j'essaie d'incorporer son nom dans un call. J'ai déjà callé un buffet en dansant. J'arrive dans un stage de danse, les gens commandent de la bouffe. Je commence à caller le menu avec la danse. C'est là que je me suis dit qu'il y avait plein de possibilités et que je devais noter ce que je dis, mais j'en dis tellement».

À l'instar de certains Américains, il pourrait aussi développer le chant dans le call. Et depuis quelques années, il joue du tambour en callant. «Ça vient de Réveillons! Dans le groupe, c'est moi qui tape du pied. Je me suis dit qu'un calleur assis, ça ne donne pas envie de danser. J'ai lâché le tapage de pieds et je me suis levé pour aller caller. Je me suis aussi dit que je pourrais jouer du tambour en callant». Après tout, Gilles Pitre le fait en jouant de la caisse claire, et Benoit Bourque, en secouant les os, tout comme Éric Tartre et Normand

Legault.

Jean-François le percussionniste a inventé un instrument : la valise. « J'ai été invité à jouer dans un jam et j'avais pas mon tambour. Un gars me dit d'utiliser ma valise. J'ai sorti mes deux mailloches et j'ai joué là-dessus sans changer ma technique. Le défi fut par la suite de mettre la valise en scène. Avec les micros, c'était pas évident. Ça a pris du temps à y arriver».

Au tambour à mailloche comme à la valise, ce qui intéresse le plus le musicien, c'est la transe qui peut s'en dégager. Avec Galant, il a carte blanche et s'amuse follement, jusqu'à mettre des cennes sur une planche à danser pour provoquer des crissement. Avec son frère David, il devra bientôt s'équiper d'une pédale. On n'arrêtera pas cette tête chercheuse de chercher de nouvelles idées.

Critiques

April Verch

The Newpart (Slab Town)



Merci mon Dieu, Ottawa n'est pas seulement connue pour ses tulipes et ses politiciens tombés en disgrâce puisque l'éternellement jeune et prolifique April Verch sort son dixième album, nous révélant par le fait même un peu de son intimité. Le titre vient de son éducation aisée dans la vallée de l'Outaouais. C'était le nom qu'on avait donné à l'extension vitale qu'on avait ajouté à la minuscule demeure où elle a grandi, entourée de l'amour et de la musique de sa famille. La nouvelle pièce (The Newpart) est devenue le lieu de pratique et de ralliement de la maison, si ce n'est de la communauté tout entière, aux liens tissés serrés. C'est le titre parfait, résumant la vie de Verch, sa carrière et ses choix musicaux. Pratiquement ambassadrice du Canada, l'incandescente Verch promène inlassablement sur les scènes du monde sa musique unique, indissociable du violon. L'enfant prodige – adepte de la gigue irlandaise à claquettes à 3 ans puis du violon à 6 ans – s'est pleine-

ment réalisée pour devenir la virtuose de 36 ans qu'elle est maintenant.

Historienne de la musique infatigable, Verch est aux commandes d'un style alliant tradition, nouveauté et son amour pour l'héritage culturel de la vallée de l'Outaouais, grâce à des enregistrements historiques qui soulignent l'importance du passé par rapport à la musique d'aujourd'hui. Le guitariste Hayes Griffin et le bassiste-joueur de banjo/clawhammer Cody Walters réinventent le son du trio en livrant quatre chansons originales interprétées de manière alerte, cinq reprises de chansons traditionnelles et cinq reprises de compositions musicales des années 20. En ajoutant son empreinte indélébile qui prend la forme de son histoire personnelle, Verch fait avancer la musique tout en honorent son legs, offrant de nouvelles bases à la nouvelle génération.

– Par Eric Thom

– Traduit par Véronique G.-Allard



April Verch

Le Vent du Nord

Têtu (Borealis)



J'aime la musique traditionnelle québécoise. Pour certains, ce n'est que de la «musique celtique», mais il suffit de tendre l'oreille

et d'écouter attentivement ses rythmes tortueux et sa podorythmie caractéristique pour se rendre compte de la richesse des origines des chansons et des airs québécois. Peu de groupes arrivent à rendre justice à leur histoire aussi bien que Le Vent du Nord sur leur huitième album. Cette fois-ci, ils ont opté pour une approche plutôt directe, même si les chansons «Confédération» et «Loup-garou» (l'histoire d'un loup-garou qui se venge de l'Église catholique qui l'a condamné) dégagent également un sentiment presque déclaré de résistance et de rébellion (pas très étonnant quand on pense au titre de l'album). Même dans «Le Rosier», la soi-disant chanson d'amour d'un soldat, le soldat préfère faire face à son exécution plutôt que d'abandonner sa belle sans connaître la vérité. Des thèmes plutôt lourds et sombres sans aucun doute, mais éclairés par un sens musical sans failles et un ordre de chansons toujours excellent.

– Par Richard Thornley

– Traduit par Véronique G.-Allard

"Penguin Eggs is profound, and analytical, and contextual, and fun. It's really great," – Shelagh Rogers, CBC Radio (*The Next Chapter*)

Subscribe

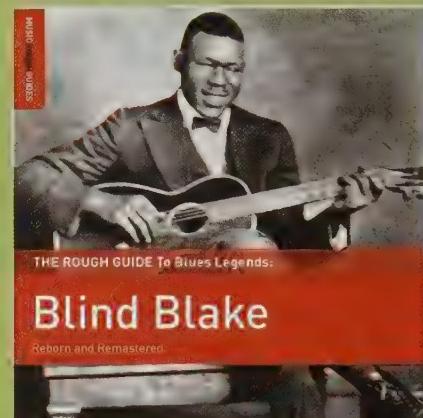
to penguin eggs – the folk, roots and world music magazine

Receive a free CD with every subscription! Click here to go to our website – www.penguineggs.ab.ca – for more choices.

"Penguin Eggs is a world-class magazine."
– Holger Petersen, CBC Radio (*Saturday Night Blues*)



Jory Nash



Blind Blake



Etran Finatawa

Subscription Rates

Canada: 2 Years: \$46.40 Cdn
1 Year – \$23.50 Cdn

U.S.A.: 2 Years – \$46.50 US
1 Year – \$23.50 US

Global (Airmail): 2 Years: \$126 Cdn
1 Year: \$63.50 Cdn

Global (Regular) : 2 Years: \$86.50 Cdn
1 Year: \$43.25 Cdn



Scarlett Jane



Matthew Byrne

One year subscription:
with issue No: _____

Two year subscription:
with issue No: _____

Name: _____

Address: _____

City: _____ Postal Code: _____

Province: _____ Country: _____

Subscribe online with all credit cards at www.penguineggs.ab.ca

À la rencontre de La Chasse-balcon

Comment trouver de nouvelles façons pour diffuser la musique traditionnelle? Après le commando trad, voici la Chasse-balcon, un sympathique évènement mis sur pied par la violoneuse Catherine Planet du groupe Rose Vagabond. À chaque vendredi pendant six semaines, des musiciens trad investissent un balcon montréalais et offrent un 5 à 7 gratuit. L'emplacement exact n'est pas communiqué d'avance et les gens intéressés à participer se regroupent à un endroit à partir duquel ils suivent le son de la musique pour trouver le balcon.

La Chasse-balcon est inspirée par les happenings musicaux spontanés de certains quartiers de Lafayette en Louisiane. Catherine Planet raconte : « J'ai passé quatre ans en Louisiane et à mon retour, j'ai constaté qu'il me manquait quelque chose que je vivais là-bas. C'est comme une espèce de confort communautaire, une fierté des gens qui est vraiment palpable. J'ai surtout passé du temps à Lafayette, là où il y a le plus gros regroupement de Cajuns, les descendants des Acadiens. Ça fête tout le temps et les gens sont toujours en train de danser. La musique traditionnelle fait partie de leur quotidien. Ce n'est pas tout le monde qui l'aime, mais ils la connaissent, c'est une trame sonore de leur vie. Souvent, les gens se font une grosse bouffe, tout le monde arrive, les gens ouvrent les armoires, c'est à la bonne franquette et à un moment, il y a toujours quelqu'un qui sort son accordéon ou son violon et se met à jouer dans la cour ».

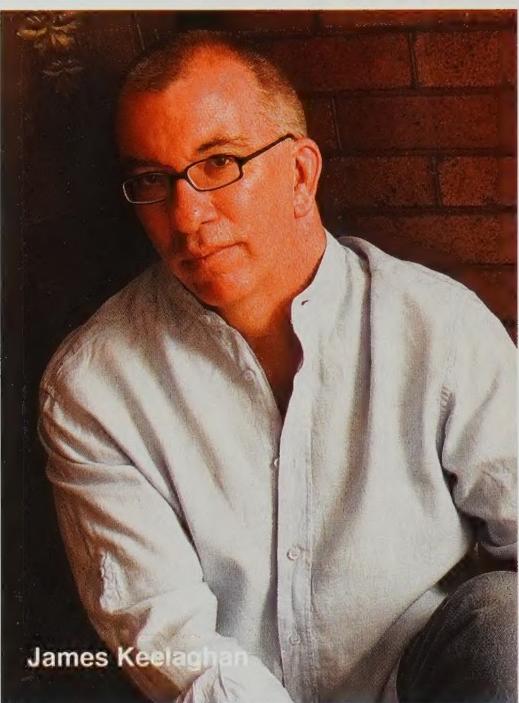
Catherine s'est inspirée de cet esprit pour créer un évènement. Le premier mai dernier, c'est la première. Les gens arrivent par une ruelle dans le Plateau-Mont-Royal. Les portes d'une cour s'ouvrent, au moins une centaine de personnes sont là. Les violoneux s'invitent par la ruelle, Catherine est avec son violon sur le balcon du 2e étage, elle descend de l'escalier en jouant. Louis « Pitou » Boudreault aurait été heureux d'entendre sa Belle Catherine interprétée dans ce contexte. Les voisins observent curieusement et tapent des mains, une femme swing avec sa petite fille. On joue, on chante Les gens de Plaisir, on relance, on sort les cuillers de bois et on propose des jeux. Les spectateurs embarquent. La semaine suivante, d'autres gens se retrouveront dans Hochelaga-Maisonneuve dans l'est de Montréal. Cette fois-là, ce sera devant un balcon de façade et non dans une ruelle.

Chaque semaine, quatre musiciens animeront la Chasse-Galerie. Ils font partie d'un collectif parmi lesquels se retrouvent Marc Maziade de Maz, Pierre-Olivier Dufresne de Gadji-Gadjo, Marie-Pierre Lecault de Zog-ma, Olivier Demers du Vent du Nord et bien sûr Catherine Planet, mais ils participent à titre individuel. Quant aux gens qui reçoivent, ils le font avec enthousiasme : « On va cogner aux portes pour leur proposer de faire un spectacle sur leur balcon et les gens réagissent super bien. Quand je leur parle de musique traditionnelle, ils comprennent que ça ne sera pas super électrique ». Des suites sont prévues l'an prochain.

— Par Yves Bernard



A Point Of View



James Keelaghan

James Keelaghan, artistic director of Summerfolk Music and Arts Festival and renowned singer/songwriter, laments the passing of a dear friend and celebrates the selfless, compassionate legacy of a true musical mentor.

It was at the memorial for my longtime friend Ron Casat that I came up with the three P's of a successful music scene.

It's a safe bet that if you are in the Canadian music community you knew Ron—if not by name, you'd know him to look at him.

He passed way too early, at the age of 62. In May, I flew from Ottawa to Calgary to attend his memorial. On a cool Saturday, from late afternoon to about the time you usually start the second set, 500 people passed through or lingered at Festival Hall. There was band after band, singer after singer. It was the entirety of my musical life in Calgary collapsed into one afternoon and evening. I had forgotten how big, how vital the community is. Looking around the room there were country and western players, reggae players, more than a few blues artists, folkies, rappers—they were all there because they had a connection to Ron.

He was the connective tissue between a dozen scenes in the city and not just the music community. The theatre people knew

him and loved him, and the poets.

About four hours into the memorial, I met a young woman named Emily Triggs. Emily is, I guess, less than half Ron's age. I asked about her connection to Ron. She said Ron saw her at a gig one night. In between songs she mentioned that she was preparing to record her first CD. After the gig, Ron introduced himself. He said he liked what she did and wanted to offer to help in any way he could with the CD. Write charts, play, whatever.

She felt complimented, but never contacted him. Then Ron phoned and left a couple of messages reminding her that he was available to help. She started to wonder: who was this guy? Should she be creeped out? She talked to people about Ron and they assured her he was the finest kind.

When she finally met him, he had constructive criticism for her. Emily called it solid, considered, and considerate advice. She realized that, yeah, he wanted to help. "So I let him," she said. That's how Ron came into her life.

Emily looked at me and asked how I met him? I met him exactly the same way, 30 years earlier.

The quiet force of his personality made music happen. He was into sharing a world of knowledge with young performers. He never stopped learning musically and he never stopped sharing that knowledge. He was truly a mentor, a word much bandied but rarely deserved.

What passes for mentorship now can be seen on *American Idol* and *The Voice*. Baubles that promise a shortcut to musical excellence.

You learn to be a musician from other musicians, by sharing a stage with them, by seeing what they do up close. By making mistakes publicly and loudly.

My apprenticeship to Ron never ended. Scraps of advice given onstage, backstage, in dashboard-lit conversations at 2 a.m. driving home from a gig. It was often given by showing, not telling. It persevered.

If you ever had doubt that one person could make a difference, then you should have been at Ron's memorial. But Ron would be the first person to tell you that he didn't do it on his own, either. Art needs patrons.

Alberta, in the late '70s and early '80s, had an enlightened PC government that believed in the importance of the arts to a vibrant local community. Peter and Jeanne Lougheed made sure there was funding. The CBC outlets in Calgary and Edmonton had local talent producers whose job it was to record and foster local talent. Indeed, for a lot of us, the first time we were in a studio was at the CBC. CBC airplay of those recordings started getting me gigs before I even recorded my first album.

I'm sure that Ron would want me to point that out to you. I think that he would like to point out that unless we as a community fight to have ALL that funding reinstated then we beggar the next generation. Arts policy is also employment policy.

Of those 500 people at the memorial, more than half were full-time working musicians. The working musicians in that room, over their lives, have paid far more in taxes than they ever received in grants or money from government sources. They have put roofs over their head, fed their children from a life spent making music, and that is no mean feat.

Perhaps we need to take action to remind people of that. Perhaps a one-day musical general strike. Perhaps making sure that NO political party gets to use ANY music at any campaign or rally until they lay out a platform that includes adequate funding for our cultural infrastructure.

Ultimately, though, the music scene will remain healthy not because of music conferences, or business seminars, but by musicians doing the hard work of making a scene, by all of us looking out for one another, by spreading the wealth and taking care of one another. It will survive by older musicians taking an active interest in up-and-comers, by leaving behind competition in favour of communion. It will survive by educating ourselves about our rights and fighting for the preservation of those rights.

Personality, Perseverance, and Patronage.

Ron Casat has been a constant in my life since I was 17 years old. Even in the last few years, when my trips to Calgary had been a bit more infrequent, I still checked in regularly. I knew, as well, that he took pride in my accomplishments. Honestly, I don't know what I would have done without him.



Canadian Folk Music Awards



Prix de musique folk canadienne



Submissions close June 30th 2015

11th annual Canadian Folk Music Awards
Edmonton, November 6-8 2015

Gala is November 8, 2015 at the Citadel Theatre

More information:

folkawards.ca

30 juin 2015 • date limite des inscriptions

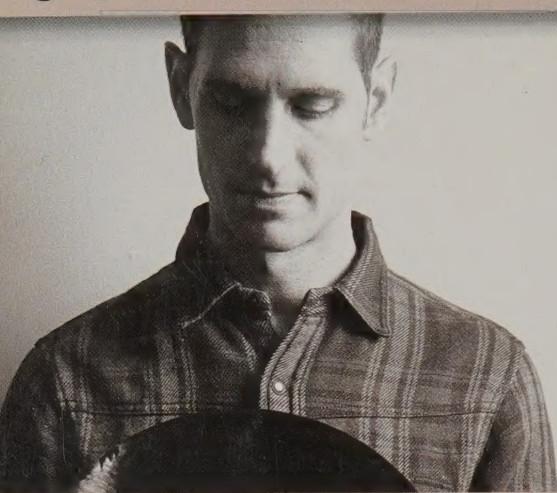
Soyez des nôtres pour la 11e édition des PMFC
du 6 au 8 novembre 2015 à Edmonton.

Le gala aura lieu le 8 novembre 2015 au Citadel Theatre

Pour plus d'infos:

prixfolk.ca

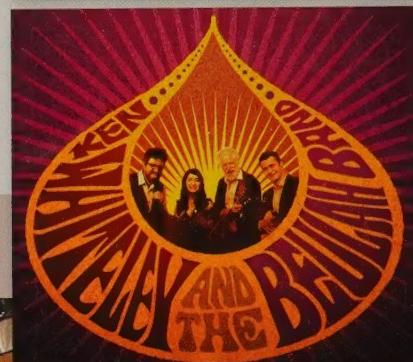
jayme stone's LOMAX PROJECT



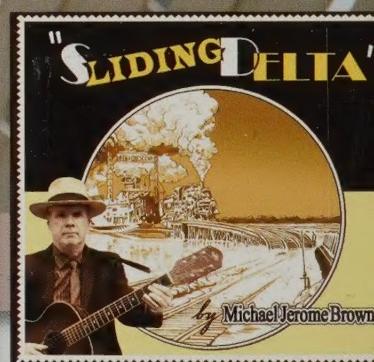
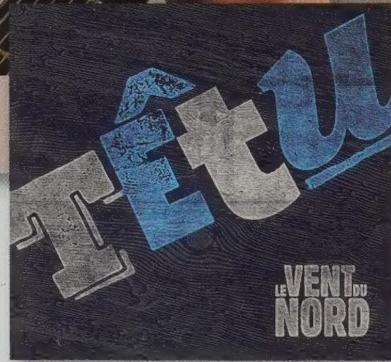
These roots go deep.



ken whiteley & THE BEULAH BAND



michael jerome browne SLIDING DELTA



le vent du nord TÊTU



borealis

BOREALISRECORDS.COM

1-877-530-4288 toll free • 416-530-4288

Also available from iTunes™ and Amazon.

**From your
friends
at Borealis
Records!**